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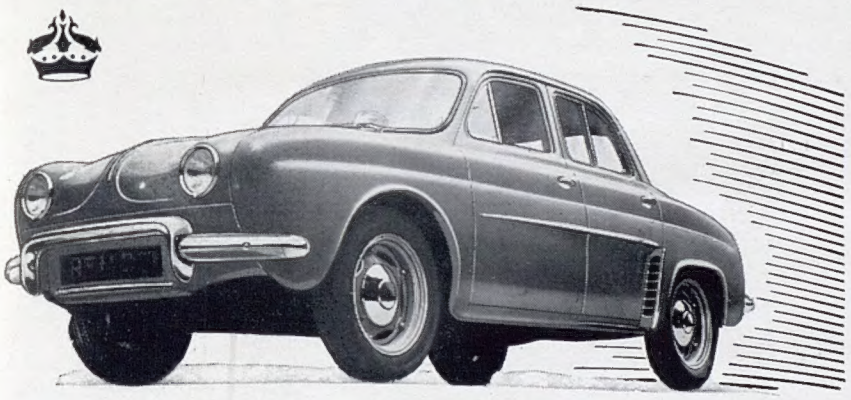

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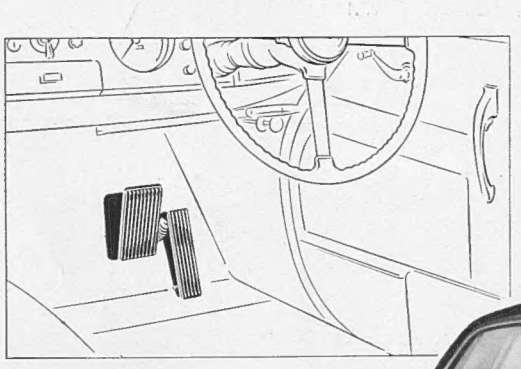

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The SPHERE, London, June 23, 1956

The SPHERE

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THE LAST BRITISH TROOPS LEAVE SUEZ—BRIGADIER J. H. S. LACEY STANDS ON THE QUAYSIDE WITH EGYPTIAN OFFICERS BEFORE EMBARKING AT PORT SAID: The Brigadier (on right) was in command of twelve officers and sixty-eight men; the last of the British forces in the Canal Zone. They left Port Said for Cyprus last week in the landing-craft *Evan Gibb*, seen in the background. In the centre is Lieut.-Colonel Abdallah Azouni, one of the Egyptian representatives at the ceremony.

On the same day as the departure of the last British troops, Navy House, the former headquarters of the Canal Zone garrison, was formally handed over to the Egyptians. The troops left five days before the expiration of the twenty-month period laid down in the Anglo-Egyptian agreement of 1954. About 4,000 civilian technicians will remain in the Canal Zone for seven years to help the Egyptians operate the base. In the event of aggression against Turkey, or against any member of the Arab League, British forces will return. Crowds cheered when the Egyptian flag was hoisted eighty minutes after the sailing of the *Evan Gibb*. Throughout the evacuation, the Egyptian press maintained its continual stream of abuse against Britain. It spoke of the British troops leaving "with their tails between their legs." A British Army spokesman described the departure as carried out "quietly, and with dignity." The official celebrations of the evacuation took place this week, before Mr. Shepilov, the Soviet Foreign Minister. A British garrison has been in Egypt since 1882, when the revolt of Arabi Pasha was crushed.

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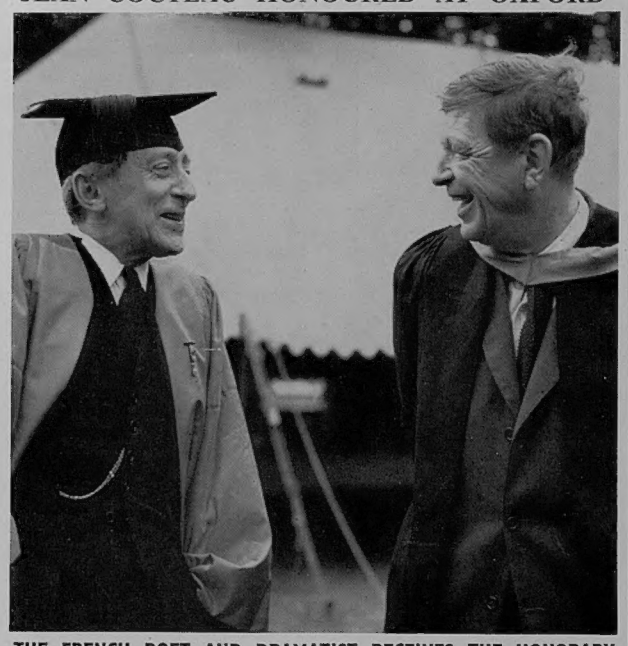
JEAN COCTEAU HONOURED AT OXFORD



THE FRENCH POET AND DRAMATIST RECEIVES THE HONORARY DEGREE OF D.LITT.: Jean Cocteau (left) shares a joke with W. H. Auden, Professor of Poetry at Oxford, during a garden-party given by M. Henri Fluchère, Director of the Maison Française at Woodstock Road, Oxford. Earlier in the day Convocation had honoured M. Cocteau with the Honorary Degree of Doctor of Letters. During the ceremony at the Sheldonian, the Public Orator, Mr. T. F. Higham, Trinity, introduced him as a poet-of-all-work, "*omnis Minervæ poeta.*" Referring to his ballets and films, he went on to say that the unexpected and the irrelevant played a large part in M. Cocteau's work in obedience to the order which Diaghilev once gave him, "*étonne-moi !*"

NEW ZEALAND "V.C.s" IN LONDON

PREPARING FOR THE VICTORIA CROSS CENTENARY: Seven New Zealand holders of the Victoria Cross who have come to England for the celebrations meet at a conference in London. They are, from left—H. J. Laurent; J. Crighton; C. R. G. Bassett; C. H. Upham, V.C. and Bar; S. Frickleton; A. C. Hulme; J. D. Hinton, and at the rear, Waisea Tikoilau, brother of Corporal Sukaboivalu, V.C. There are now twelve living New Zealand holders of the Victoria Cross. Pictures of the V.C. Centenary Exhibition at Marlborough House appear on pp. 452-53 of this issue.

MURAL FOR A LONDON SCHOOL

BEATING THE BOUNDS 100 YEARS AGO: This mural has been painted by the children and headmaster of the Buckingham Gate Secondary School, Westminster, for the Gospel Oak Primary School, London, N.W.3. 16 ft. long and 9 ft. high it depicts the ceremony of Beating the Bounds in the Gospel Oak area about 1856.

RATES OF SUBSCRIPTION TO "THE SPHERE"

Orders for subscription to THE SPHERE *should be handed to any bookstall or newsagent, or addressed to the Subscription Department,* THE SPHERE, *Ingram House,* 195-198, *Strand, London, W.C.*2. *The rates for* 12 *months, including Christmas Number, for Great Britain and Eire, are* £6 1*s.* 6*d.*; 6 *months and Christmas Number,* £3 3*s.*; 6 *months without Christmas Number,* £2 18*s.* 6*d. For Canada the rates for the same periods are* £5 14*s.* 6*d.*, £2 19*s.* 6*d. and* £2 15*s.*; *and for elsewhere Overseas* £5 19*s.*, £3 1*s.* 9*d. and* £2 17*s.* 6*d. Terms include postage.*

A London Newsletter

195–198, STRAND, W.C.2.

"Ike's" Dilemma.—Mr. Eisenhower's second illness raises for him a sharp dilemma. His decision to stand or not to stand is far more than a personal question. He has to weigh the chances of his health sufficing him to get through another four years of the most responsible and gruelling office on earth, and then decide whether, if he judges those chances to be fair, he should further risk the damage it might cause to his health for what remained of his life as a private citizen. That he will take always an unselfish and courageous personal decision in his country's interest may be safely assumed. The decision is complicated and carried outside purely personal considerations by the fact that his standing is of vital importance to the chance of another Republican victory and must clearly be decided as soon as possible. No other Republican candidate could keep those chances intact, whatever they are. The Democrats are powerful opponents already. They now possess a natural popular majority and Mr. Stevenson comes out more strongly every day, and seems likely to secure nomination as Democratic candidate. A vigorous "Ike," reasonably assured (and by his supporters *judged* to be assured) of another four years of vigorous leadership, would about make the chances of the Presidential election in November fifty-fifty. Anything short of that turns the scale heavily in favour of a Democratic victory. Mr. Eisenhower must be aware of that. His admirers cannot wish him to throw his health and life away even for so big a political cause. His most politically minded supporters, if they have their eye on the cause, rather than on the man, have first to be assured that "Ike" is a good bet, that his health *will* stand the racket for four years. Unless they are reasonably certain of that, the choice of Vice-President after the election would be a matter of unusual concern to them. The doctors know much, the Republican electors know much, "Ike" knows most, and I know least. But I shall be surprised if "Ike" elects to stand again after this second blow of fate and, admiring him as I do, I shall be sorry. It is said that no man is indispensable. At any rate, let us remember that Truman did very well in the shoes of an "indispensable," and that nations which enjoy party-government have had their ups as well as their downs under alternate banners.

CHRISTIANS AND JEWS MEET AT LAMBETH PALACE

A GARDEN PARTY FORMS PART OF THE JEWISH TERCENTENARY CELEBRATIONS: The Archbishop of Canterbury, Dr. Fisher, shakes hands with the Chief Rabbi, Dr. Israel Brodie, at the garden party given at Lambeth Palace by the Archbishop and Mrs. Fisher for the Council of Christians and Jews. Mrs. Fisher is on the right and Mrs. Brodie on the left. The garden party formed part of the celebrations commemorating the return of the Jews to England 300 years ago. Also present were Lord Samuel and Mr. R. A. Butler. The Queen is Patron of the Council and the Archbishop is one of the Presidents

By-election Set-back.—The result of the Tonbridge by-election must have given Sir Anthony a slap in the face as harsh as a gust of June wind. One by-election result may often be chalked up to local preoccupations or to personalities. Mr. Hornby perhaps was not the choice of a big majority of Tory voters. When a Government has been in power for over a year, a reaction against it is usually expected in by-elections. When that Government is being deliberately cruel (only to be kind), the reaction is still more likely. But when a landslide occurs and converts an "impregnable" seat into a marginal, the party chiefs take the result more seriously and give it more than a once-over. At Tonbridge the figures revealed no less than a landslide against the Tories. The explanation first offered was disappointment that, despite Mr. Macmillan's measures and exhortations, the cost of living continues to rise and is obviously on the up and up in the nationalised industries. Second thoughts suggest that this disappointment may not so inevitably and easily be dissipated in the latter part of the Government's term. The landslide is so thorough that *loss of faith* in Mr. Macmillan's prescriptions and in Government leadership may have been the cause; and loss of faith is not so easily restored as a decline in optimism, leading to apathy. Tonbridge, I suppose, is a "stronghold of the middle classes." The middle classes certainly want rather more in the way of social justice than this Government has given them. It wants a fairer and wider application of the screw. Perhaps the middle-class voter in Tonbridge felt that by abstention (or worse), a useful jolt could be given (without permanent harm) to remind the Government that the middle classes not only "have something" but want something.

"Craven Fears of Being Great."—Few of us who claim to be sane or still pay lip-service to the ethics of Christianity could have felt anything but sorrow on hearing the Premier's announcement that next year we shall continue to perfect our experience and technique in thermo-nuclear bombs by further explosions in the "megaton range." The "megaton range" is a term to express the (at present) A+ of destructive power, and any such explosion, as *The Times* put it, dissipates into thin air in a second "a product equivalent to the fruitful work of millions of men over years." This startling waste of labour and energy is not accomplished cheaply. The cost helps to bring a nation to bankruptcy, and it is admitted on all hands that the perfected instrument, if ever used in war, would wreck our civilisation, win or lose. It is also quite unproven, as yet, how much lethal damage is caused to humanity and all living things by the fall-out from the explosions. That is made clear in the M.R.C.'s comfortable report, at any rate as regards an extension of H-bomb tests. In these circumstances and with these premises, the leaders of the three nations in the van of this armaments race must be expected to think seriously before they decide to continue in the race. And of the three concerned, I doubt not Britain has thought longest and most doubtfully. We live in a materially-minded world. We are no longer among the richest and so most powerful nations. In terms of money (if not of "freedoms") America has "far more to lose" by successful "aggression" than we and, therefore, far more need of adequate "defences," even when sugared by the description of a limited deterrent. And, of course, we in Britain are right to be proud of our traditions of world leadership and to seek by all reasonable means to maintain and to increase it again. The dilemma is clear. It lies in the definition of "reasonable." Is it "reasonable" to seek to maintain world-leadership by any practices or standards that contradict the moral law, let alone civilised responsibility? Is this hideous expedient a necessary duty if we are to show the world that we are still a first-class power in civilisation? Our leaders think so. No doubt they would prefer that the U.S.A., who have "more to lose" and therefore clearer opinions on the necessity, should do the job and share the harvest of international greatness in civilisation with us. But unfortunately their laws deny them this act of altruism.

Good Business?—Our leaders, concluding there is no other way in which Britain can maintain her world leadership, reluctantly decide to run in the impious race without much hope of winning. It needs courage. They are frightened men. God grant, they say, our greatness shall not fail through craven fears of being great. They forget to quote the last stanza of "Recessional":—

> For heathen heart that puts her trust
> In reeking tube and iron shard,
> All valiant dust that builds on dust,
> And, guarding, calls not Thee to guard,
> . . . Thy mercy on Thy People, Lord !

We are inured to admitting that the world we live in is a material world and that spiritual values are no longer of much account. But our material minds are not so easily convinced that material bankruptcy is a small price to pay for decisions which admit the bankruptcy of ideas

Our little experiments with the unknown implications of H-bomb explosions in peace, and the accepted implications of total destruction if they occur in wartime, may well cause even the materially-minded to wonder if the business is " good business," and whether, after all, there might not be " something " in tardily calling on God to guard—in short, in regaining our world leadership by the old-fashioned expedient of employing that useful and united married couple, Christianity and common sense. *Dis aliter visum.* The puzzled sheep look up and are not led. They are driven on to the cliff edge. The drive is justified also as a means of safeguarding our " freedoms." What crimes are committed in the name of freedom !

Facing the Fictions.—The statesmen of all countries naturally enough are always facing the future, facing the facts and facing the fictions. American statesmen are usually inclined to shorten the list and to lump all facts released from Russia as fictions. At the time of Tito's visit an unusually large number of facts or fictions were released for world consumption, some of the most important of them being (in the curious modern fashion) " exclusive " to some particular newspaper. Thus the Mexican newspaper *Excelsior* was able to comfort civilisation with the assurance by Bulganin that Russia was rapidly disarming because there is nowhere a possibility of a war breaking out anywhere. I call that a scoop. It wasn't all Bulganin said. He added that no country wanted war and he cited Britain as a nation that would not conceivably launch a war of aggression. There is no fiction to be read into that last rider. Then Khrushchev came out strong as Sir Anthony's right-hand man in our domestic party-politics. The Cabinet, " very fine people," soon made him a Tory-fan. If you want things *done*, back the Tories. An American publisher secured a scoop for his own country from the same source. Mr. Khrushchev believed the Americans to be wonderful people and he was most anxious to get together with them. That, we know, is not a fiction. Tito, too, was generous to the reporters; on the possibility of America cutting her foreign aid to Yugoslavia, he said that the cut would not amount to a hill of beans. His visit to Moscow and its happy results would not spoil his relations with America and would benefit Russo-American relations. It was a great time for the Press. *Pravda* put the lid on it:—reactionary Americans, in urging the cut in aid to Yugoslavia, were showing spite and blind rage in refusing to recognise Yugoslavia's *" lawful right to an independent policy* ! " Here fact and fiction clash, here American and Russian voices divide. According to Eisenhower, Tito's glorification in Moscow was due to his success in defying the Soviets. To get him back, the Russians had to make great concessions. Meanwhile the U.S.A. is spending £14,000,000 in waging peace, 10 per cent of which is needed to enable independent-minded nations to take a leaf from Tito's book. The cost of waging peace is heavy but cheaper than a shooting war by far. Some Americans consider 5 per cent. would do. In all the circumstances and the doubts, the fact that we are retrenching on C.3 recruits and on a now C.3 Scapa Flow should escape harsh criticism in any quarter.

All Quiet on the Argentine Front ?—I remember the day when the public trustee, newly established and advised by the leading stockbroking firms, cheerfully invested the capital of his " widows and orphans "—whenever their investment clauses allowed a venture outside trustee securities—in the securities of the Argentine railways and other such sound public undertakings. My impression is that the estates of the widows and orphans of 1910–14 did not, in the long run, benefit by that confidence in " Bags " and so on. A cynic might reply that the choice of 2½ per cent. Consols (which stood at 85½ even in 1936) would not look much prettier now. Still it is difficult for us to-day to understand the confidence felt by investors in the stability of Argentina, justifying the lending of countless millions to develop her resources. No doubt the foundations laid by Roca and the confidence created after the King Edward VII arbitration in the long frontier dispute with Chile, gave Argentina a real opportunity to develop as a civilised nation and Britain confidence in her as a rich and profitable field for investment. On that confidence many Britons grew rich, and some *got out* rich. But since the wars those investors who did not get out must have lost their confidence in the profit to be derived from that field; and in the last decade, at the best in Argentina's political changes, can hardly have felt that the good times for British investors in Argentina were coming again. Military and other dictatorships, ever fearful of revolts, ever at the mercy of local insurgence, have had little time to lay a solid foundation for attracting foreign capital again. Some progress thereto had been made before Peron fell. But the country is still as sharply divided—politically and in matters of religion—as ever it was, and perhaps because Peron's term of power was longer than most and more constructive than many recent administrations, Peronisma is by no means liquidated, even now. British investors, scarred with ancient bites, must be still shy of responding to any assurance that all 's quiet on that front.

THE OLD STAGER

FLODDEN REVENGED—THE COMMON RIDING AT HAWICK

THE BATTLE RE-ENACTED: To the cheers of the spectators, the Cornet symbolically pursues the fleeing English. The Common Riding ceremony is many centuries old, and is a popular attraction for tourists as well as local inhabitants.

THE HAWICK HORSE RIDE OUT: Every year the men of Hawick, in Roxburghshire, recall their victory in 1514 over an English force at Hornshole, on the Teviot, two miles from the town. The picture shows Cornet Robert Fraser carrying the town's flag, which resembles that captured from the English soldiers. The cavalcade is setting off on the Riding of the Marches, a circuit of the town's boundaries, after feasting on the traditional curds, cream, rum and milk. Next a sod was cut at the town's boundaries. Horse races on the moors, and the dipping of the Cornet's flag in the Teviot followed. The ceremony concluded at the Mill-Path, where horsemen, Provost and Magistrates sang the Common Riding song " Teribus." A proclamation then announced that the bounds had been ridden. The victory of Hornshole was some compensation for the disastrous defeat of the Scots army at Flodden, which took place in the previous year.

CUTTING THE SOD: During the Common Riding ceremony, the Cornet cuts a sod of earth from the extremity of the town's common land. The two-day ceremony opens in Hawick with a procession of civic leaders, distinguished visitors and a mounted cavalcade. After a feast, the horsemen set off to ride the town Marches, led by the Cornet with his flag.

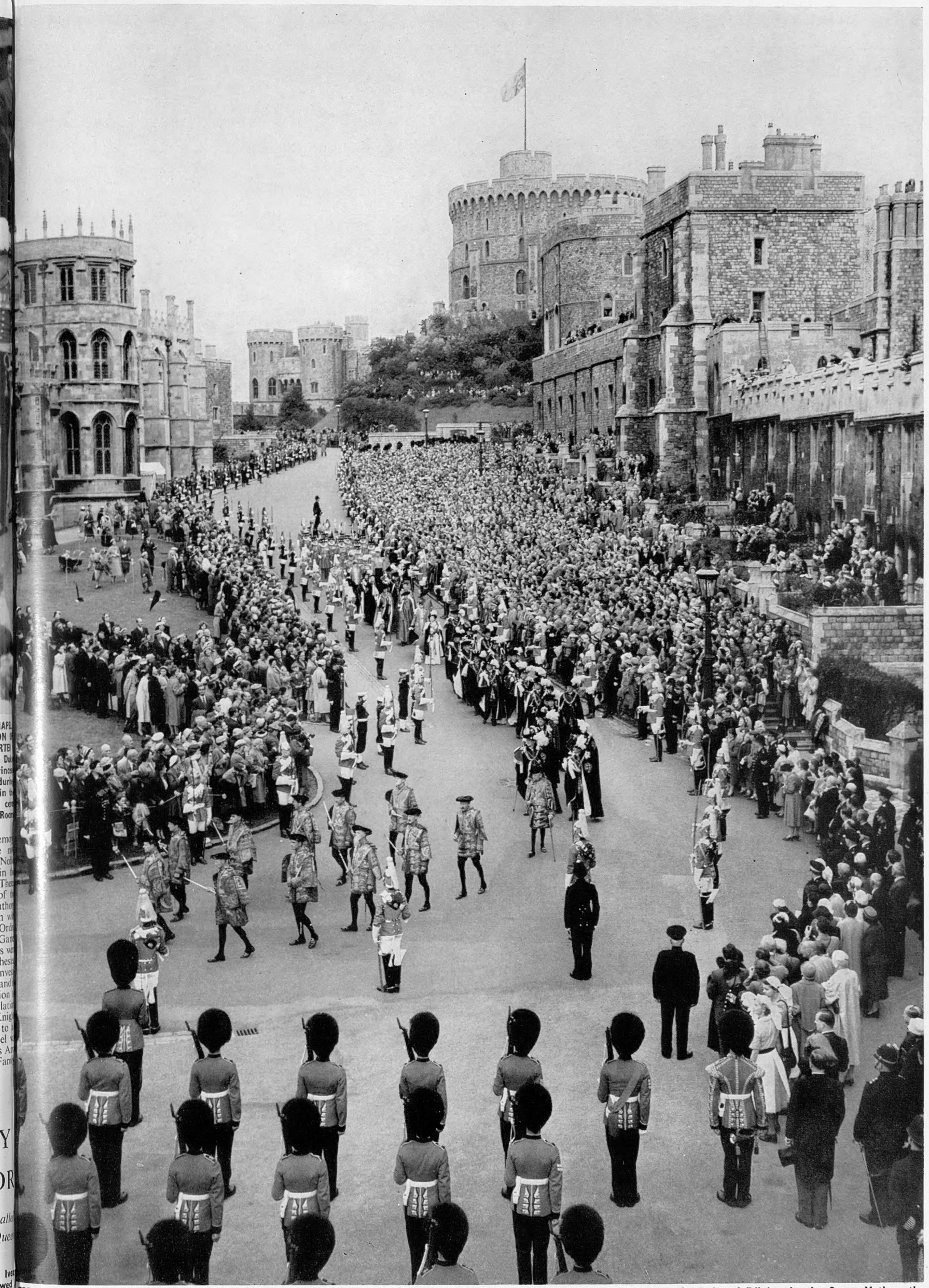
THE PROCESSION TO ST. GEORGE'S CHAPEL, WINDSOR, FOR THE INSTALLATION OF THREE NEW KNIGHTS OF THE GARTER. The Queen turns and smiles to the Duke of Edinburgh as they pass Princess Margaret and the Royal children during the procession. The installation in the Chapel followed the investiture ceremony in the Castle's Throne Room

The first part of last Monday's ceremony of the installation of three new Knights Companions of the Most Noble Order of the Garter took place in the Throne Room of Windsor Castle. Then, in the presence of the Officers of the Order, the Queen invested Sir Anthony Eden, Earl Attlee and Lord Iveagh with the insignia and mantle of the Order. As each new Knight received the Garter and the other insignia, admonitions were pronounced by the Bishop of Winchester, Prelate of the Order. After the investiture there was a State luncheon, and in the afternoon came the procession to St. George's Chapel for the installation. When the names of the three Knights were called each was conducted to his stall. The ceremony in the Chapel was watched by Prince Charles, Princess Anne and other members of the Royal Family.

GARTER PAGEANTRY AT WINDSOR

Three New Knights are Installed in the Presence of the Queen

On left—
THE THREE NEW KNIGHTS: Lord Iveagh (left) and Earl Attlee are followed by Sir Anthony Eden. Sir Winston Churchill, who is walking with the Prime Minister, was installed two years ago



GREAT CROWDS WATCH THE COLOURFUL PROCESSION AS IT WINDS ITS WAY FROM THE CASTLE TO THE CHAPEL : The Queen, the Duke of Edinburgh, the Queen Mother, the Duke of Gloucester and the other Knights are all wearing mantles of Royal Blue velvet and the insignia of the Order. This year's Garter ceremony was the second of the Queen's reign, last year's ceremony having been cancelled owing to the railway strike. A new portrait of Queen Elizabeth in Garter robes is on page 439.

THE EQUESTRIAN OLYMPICS

Great Britain Wins the Three-Day Event in the Olympic Games at Stockholm

The Equestrian Olympics at the Stadium in Stockholm were marked, from Great Britain's point of view, by our decisive win in the Three-Day Event. The British team won the event by a very handsome margin from the runners-up, Germany, whom the experts had foreseen as our greatest rivals. In the individual event of this section, Britain's captain, Lieut.-Colonel Weldon, just failed to capture first place, and with two fences down finished third to Kastenman, of Sweden, on Illuster. Second place was taken by Germany's Lütke-Westhues, who finished .61 ahead of the British captain.

After the Grand Prix de Dressage, in which Mrs. Vivian Williams and Mrs. James Johnstone put up very creditable performances for Britain, the Olympics closed with the show jumping Grand Prix, which had given us a Gold Medal in the last Olympics at Helsinki. Despite some very fine riding by the British team, they were unable to gain more than a Bronze Medal for third place. The event was won by the German team over a course which was, by common consent, one of the most gruelling ever seen at an international competition. With the cream of the world's jumpers competing, only four clear rounds were completed out of about 120. Germany also gained the individual event in this section with some excellent riding by Hans-Gunter Winkler on Halla. The team from the Federal Republic was a very fine one, possibly the finest ever to be seen from that country.

THE WINNERS OF THE FIRST EVENT: The three winning teams in the Equestrian Three-Day Event are lined up in the Stadium at Stockholm for the honouring ceremony and the presentation of awards. In the centre are the British riders who won the Gold Medal for first place, with the German team, who were second, on the left, and the Canadian team on the right.

On right—

A GOLD MEDAL WINNER: Petrus Kastenman, of Sweden, on Illuster takes a fence during the jumping section of the Three-Day Event. He won the individual Gold Medal for the event from Lütke-Westhues, of Germany, who was second, and Lieutenant-Colonel Weldon on Kilbarry.

PARTING COMPANY: N. Gonenli, of Turkey, riding Temel, comes to grief on one of the obstacles in the Endurance Test which formed part of the Three-Day Event. The test was in the form of a cross-country race.

THE WINNERS OF THE GRAND PRIX DE DRESSAGE: The three individual winners of the Dressage event make a victory circuit of the Stadium after they had received their medals. Left to right are Mme. Lis Hartel, Denmark (Silver Medal); Henri St. Cyr, Sweden (Gold Medal), and Miss L. Linsenhoff, Germany (Bronze Medal). Mrs. Vivian Williams and Mrs. James Johnstone competed for Britain.

A GERMAN RIDER IN THE THREE-DAY EVENT: August Lütke-Westhues, riding Trux von Kamax, sails splendidly over a jump in the Endurance Test. In the background a Finnish competitor, R. A. Kuistila, tries to drag his mount from the water, having fallen in making his jump.

A VICTORY CIRCUIT FOR THE BRITISH TEAM: The three riders of the British team in the Three-Day Event trot round the Stadium after receiving their Gold Medal. From left to right are Lieut.-Colonel Weldon, Mr. A. E. Hill and Major A. L. Rook.

THE QUEEN'S HORSE IN ACTION: Countryman, ridden by Mr. Albert E. Hill, clears the water-jump while competing in the jumping section of the Three-Day Event.

THE FINAL EVENT: Wilfrid White, of Great Britain, takes Nizefela over a jump in the show jumping Grand Prix, which was the final event in the Equestrian Games.

THE BRITISH CAPTAIN: Lieut.-Colonel Weldon on Kilbarry competes in the jumping section of the Three-Day Event, which was won by the British team with the winning score of 355.48 penalties. The Germans, who we feared most in this field, were second.

A GOLD MEDAL FOR GERMANY: Hans-Gunter Winkler, on his bay mare Halla, receives his Gold Medal after winning the individual section of the Olympic Show Jumping Grand Prix. The Germans also won the team award.

PAT SMYTHE ON FLANAGAN: Britain's well-known show jumper clears an obstacle during the Olympic Show Jumping Grand Prix. The event was won by the German team, with Italy second, and Great Britain, with a Bronze Medal, third. At the last Equestrian Olympics (in Helsinki) we won a Gold Medal in this event, but this time despite a very gallant effort over a gruelling course the British jumpers were unable to gain more than a good third.

REPORT FROM THE AMERICAS

Some Recent News Items from the United States and South America

THE GOVERNOR OF NEW YORK RUNS FOR NOMINATION AS PRESIDENT: Mr. Averell Harriman, the Governor of New York, has tea with his wife in their home in the city. A few days before, he had finally decided to put his name forward as a candidate in the Democratic Presidential Nomination. The announcement came at a moment when the struggle between Mr. Adlai Stevenson and Senator Kefauver had ended in the victory of the former in the Californian primary. It also meant that Mr. Harriman will not have to subject himself to the bruising battles which invariably mark the initial primary struggles when the picture is largely obscured by minority factions. Now with the aid of television and the usual up-and-down-the-country campaigning speeches, the Governor will endeavour to gain votes for himself.

THE GERMAN FEDERAL CHANCELLOR IN AMERICA: Dr. Conrad Adenauer is greeted by Mr. Foster Dulles, the United States Secretary of State, after his arrival in Washington by air from Bonn for talks with the President. In the centre, left, is Mrs. Dulles, and beside her Frau Werhahn, the Chancellor's daughter.

On right—

SIX CHILDREN DIE IN BROOKLYN: Police, firemen and rescue volunteers are grouped in the foreground as doctors endeavour to revive some of the victims who had been buried under tons of falling earth while playing in a derelict area. In the background a crowd, gathered on the lip of the hollow, watches the rescue work. Six of the children were dead through suffocation by the time they could be dug out.

PAUL ROBESON CITED FOR CONTEMPT: After a violent shouting session between the Negro singer and the Chairman of the House of Representatives Committee on Un-American Activities, Mr. Walter, it was decided to cite the singer for contempt. The investigating team is reviewing evidence concerning the possible use of passports by Communists. Later, Paul Robeson told the Press that "I was just standing my ground."

ATTEMPTED REVOLUTION IN ARGENTINA: The Argentine President, General Aramburu, right, shakes hands with the Vice-President, Admiral Rojas, after the news of the crushing of the Peronista attempt at a revolt to put the one-time dictator back in power in the country. General Peron is now in exile in Panama.

ON THE ALERT IN BUENOS AIRES: An Argentine Army Sherman tank stands guard outside the Army Ministry in the capital after the abortive rising. At a Press conference, the President said that the Peronista revolt had a "Communist head with a nationalist and Peronista body." He said that the civil head of the movement was Senor Raul Lagomarsino, who was Minister of Trade under General Peron. He added that the military leaders were Generals Tanco and Valle. According to official reports, rebel plans had included attacks on the public services, Government offices and churches and the seizure of wireless stations and newspapers. They also proposed to hold Government hostages. Lieut.-Colonel Cogorno, who led the army revolt at La Plata, was executed in the barracks of the 7th Infantry Regiment which defected to Peron during the brief hours of the rising. In Buenos Aires the rebels had tried to put a bomb in the journalists' room at Government House.

A PORTRAIT OF HER MAJESTY BY CECIL BEATON: This new picture was taken by Cecil Beaton, the photographer, at Buckingham Palace, to mark the Garter ceremony which took place in St. George's Chapel, Windsor, on June 18, when the Prime Minister, Sir Anthony Eden, Earl Attlee and the Earl of Iveagh were invested in the Order. *On right*—The portrait of the Queen by the Italian painter Annigoni which was commissioned by the Fishmongers' Company and was hung in last year's Summer Exhibition at the Royal Academy. The pose of Cecil Beaton's portrait bears a marked similarity to the Annigoni painting, particularly in the carriage of the head. The painter, however, has sought to make more of a contrast by accentuating the white taffeta lining of the Garter Mantle against the dark-blue velvet on the outside. It is interesting also to notice how the photographer has brought a depth to his portrait by the use of rich hangings as a background full of shadows. The Annigoni background consists of an idealistic landscape that has in it something of the Italian Renaissance. It is completely imaginary in its symbolism of the English countryside with the exception of the inclusion of Windsor Castle to add a certain topographical relevance. Seated in a small boat on the lake in the left foreground is a man fishing. The minute figure is said to represent the painter himself, who often adopts this manner of signing his work. The new photographic portrait marks a point in the present history of the Order when twenty-five knights have been invested and no more can be received until the death of one of the present holders. The three newly invested knights will fill the stalls in St. George's Chapel.

THE QUEEN IN GARTER ROBES

b

A NEW DIVISION IN ALGERIA : The vehicles of the last elements of the 20th French Infantry Division line the quays of the port of Algiers as they are disembarked from the transports in the harbour. This division, now up to its full strength of nearly 9,000 men, is part of the fresh forces arriving.

SECURITY RAID ON THE CASBAH : Helmeted French troops seal off the end of a street in the old Muslim quarters of Algiers. Six thousand men were engaged in a raid during which almost 4,500 suspects were arrested, questioned and later paraded for identification.

CRISIS IN ALGERIA

Reinforcements Continue to Arrive from France as the Security Forces Intensify their Efforts Towards Pacification

The Mollet Government's problem in Algeria is as much a problem of time as it is of resources and political balances. Its dilemma is that if it does not reach a solution in the next few months it will find itself committed to a slow and long-drawn-out campaign of pacification which will be a fearful drain on the nation's reserves in blood and money and will cost it most of its popular vote in the country. On the other hand, the political consequences which would result from an out-and-out drive to wipe out the fellagha, even if that were possible, would lose it the support of those who see the only real lasting solution in the "middle way" of a genuine Franco-Muslim community. Already M. Mendès-France has left the Cabinet because he disagrees with the policy now being followed in Algeria. Whatever path the Government takes, whether political or military, only a clear-cut decision will stop the present slow sapping of the nation's strength.

At the moment there seems to be a desire to explore the possibilities of the middle way. A few months ago the official policy was pacification first and legislative elections three months later. Now the ineffectiveness of this formula in the light of the ability of the rebels

MORE INFANTRY FROM FRANCE : Some of the troops belonging to the 20th Infantry Division wait for transport on the dockside in Algiers. Most of them are conscripts from Brittany, Normandy and Poitou who have been transferred with their units from France and the occupation zones of West Germany, following the decision to reinforce heavily the forces in Algeria.

RIOTS IN LE HAVRE : Police endeavour to disperse a crowd of rioters besieging a train at Le Havre taking recalled conscripts to Algeria.

IN THE STREETS OF THE CASBAH : Security troops question a passer-by during the intensive check carried out in the quarters of Algiers where 50,000 Muslims are resident. Helicopters were also employed.

AFTER THE RAID : French police found this stock of furniture, duplicators, machines and weapons. *Below*—Among the arms was a portrait of Egypt's General Neguib.

IDENTIFICATION PARADE IN ALGIERS STADIUM : Suspects held for questioning in the Casbah raid are paraded for identification.

to resurrect the revolt almost at will in once cleared areas has led the Government to attempt to unite the military offensive and the following elections into a practically simultaneous operation. M. Robert Lacoste, the Minister Governor-General in Algeria, recently announced that he will soon hold municipal elections in the areas cleared of the fellagha as well as in those not so far affected by the rebellion. M. Guy Mollet, too, has specified that the general elections when eventually held in the country will be for a single chamber, thus making it clear that they will not be weighted heavily in the settler's favour as had been hoped by Conservatives. But the fact remains that piecemeal reform will not have any noticeable immediate effect.

Apart from the need for a defined policy the added question arises whether the parties who now support M. Lacoste in his pacification will still agree when it comes to implementing the Government's statutory reform. At the moment it would appear that not many would. The Mollet Government gains much of its present support in the National Assembly because no one is willing to step into its shoes or see any other party there. This does not mean to say that once the immediate crisis is over, the Government sweepstakes will not begin again. Would the Government itself have the courage to carry out its reforms in face of violent opposition from the settlers? These are questions for the future, but their shadow already looms over the political scene.

THE LONG COLUMN OF SUSPECTS : With their hands on their heads, a column of suspects is led off to police headquarters after the Casbah raid. Two thousand men were interrogated and 800 of them held for further questioning. The raid was carried out in the Belcourt quarter and in the lower Casbah, near the entrance to the European part of the city.

SOME OF THE "BACK-ROOM" ESSENTIALS IN MAKING A FILM: This corner of *The Observer* Film Exhibition shows (from left) a section of the property department, wig-making, hairdressing and make-up departments in a modern studio. The exhibition, in premises in Trafalgar Square, London, is entitled "Sixty Years of Cinema." A wide range of exhibits tells the story in all its aspects of the making of films from the pioneer days in the last century up to the large-scale business of production to-day.

SIXTY YEARS OF CINEMA

An Exhibition in London Deals with Historical and Contemporary Film Making

The cinema is so much an accepted part of life to-day that it is difficult for the younger generation to realise that there are grandparents who spent their childhood in a world which knew not the motion picture. The film exhibition now to be seen in London under the title of "Sixty Years of Cinema" is a reminder of this.

Organised by the Sunday newspaper *The Observer*, in association with the British Film Institute and La Cinémathèque Française, it is directed by Mr. Richard Buckle, who achieved such a great success eighteen months ago with the Diaghilev Exhibition for the same newspaper. Premises in Trafalgar Square next to the National Gallery have been skilfully transformed into a series of rooms which show the story of the cinema from its earliest beginnings to the vast-scale organisation and apparatus needed for the making of a film to-day.

At the entrance one is faced by a symbolic set of effigies, "A Film Studio Invaded by Angels." These are the work of a young polish sculptress, Miss Astrid Zydower. The heavenly bodies, some of them upside-down, handle cameras and film and other paraphernalia of the studio. Next a series of silhouettes, by Miss Lotte Reiniger, illustrate "the prophets." It may be news to most people to learn that Lucretius and Da Vinci were among those who anticipated the idea of cinematography. Then there are some fascinating exhibits from the nineteenth century, with names like the stroboscope and the phenakistoscope, which "brought pictures to life."

What may be properly termed the "Birth of the Cinema" dates from around 1895, from the time when the French conjurer Georges Méliès started his experiments with his magic apparatus which he developed into such epoch-making films as his *Conquest of the Pole*, made in 1912. This naturally leads to Hollywood in its great days of the '20's—stills and relics of D. W. Griffiths, Greta Garbo, Charlie Chaplin, Mary Pickford and Douglas Fairbanks, Senior.

THE EARLIEST TYPE OF BRITISH CINEMA: The fairground booth recalls the manner in which people in the late nineteenth century were introduced to the marvel of moving pictures. On the walls are stills from early films. Many of them are now classics and are being screened in the programmes in the Exhibition's special theatre.

The silent films are succeeded by the talkies. In the exhibition one can hear the voice of Al Jolson in the first major film made with dialogue. Now British producers such as Alexander Korda begin to come into the history. For the business of making a modern film a model has been built of a set from the film *Reach for the Sky*—the story of Wing-Commander Bader. And, with our present age, colour comes into the pictures.

The Exhibition is international in its scope and there can be scarcely a film-making country anywhere in the world which has been overlooked. Some of the stills have been blown up to enormous size. There are sections devoted to the many classic productions from France, to Italy's rise to eminence in film production, and even to Yugoslavia. But the show is by no means all pictures and relics, fascinating though they are. The visitor can see many of the accessories necessary for the making of a film—wig-making, hairdressing, make-up, a dressing-room, and the strange and wide range of items required from the property department. The literary-minded can peruse film scripts, and there is a library of books about the cinema and film-making on display.

No impression would be complete without mention of the ingenious and original arrangement of many of the rooms by a number of distinguished artists. They include Mr. Leonard Rosoman, M. Jean Hugo, grandson of the great poet, Mr. Osbert Lancaster and Mr. John Piper.

Taken altogether, *The Observer* Film Exhibition is one of the most interesting displays seen in London so far this year. It does worthy credit to all those who through sixty years of the Cinema have given to untold millions thought and pity and laughter and ineffaceable memories.

"LONDON WATERFRONT": A most realistic impression of the Thames at low tide has been built with an enlarged photographic background and all the necessary properties. It is one of many exhibits showing how a film is made. The Exhibition of "Sixty Years of Cinema" is organised by Mr. Richard Buckle.

A THAMES-SIDE STREET: It seems almost impossible to believe the youth cannot walk down the thoroughfare and is merely looking at one of the ingenious vast backgrounds in the "London Waterfront" section. They demonstrate how optical illusions are skilfully created for the cinema.

ON A MODERN FILM SET: In the tableau of a scene during the making of the British film *Reach for the Sky*, lights and camera are in position. The figures on the set are all waxworks, that of the producer is sitting on the right.

THE "FATHER OF THE CINEMA": Through the entrance visitors to *The Observer* Film Exhibition are looking at the Méliès Room, dedicated to the Frenchman Georges Méliès, from whose inventive genius the cinema developed.

AMERICAN FILMS SINCE 1927: In the display of pictures and properties the packing-case with the bottle on it was used in making gangster pictures. Besides sections for Britain and America, there are rooms devoted to France, Russia, Italy, Germany and other film-making countries.

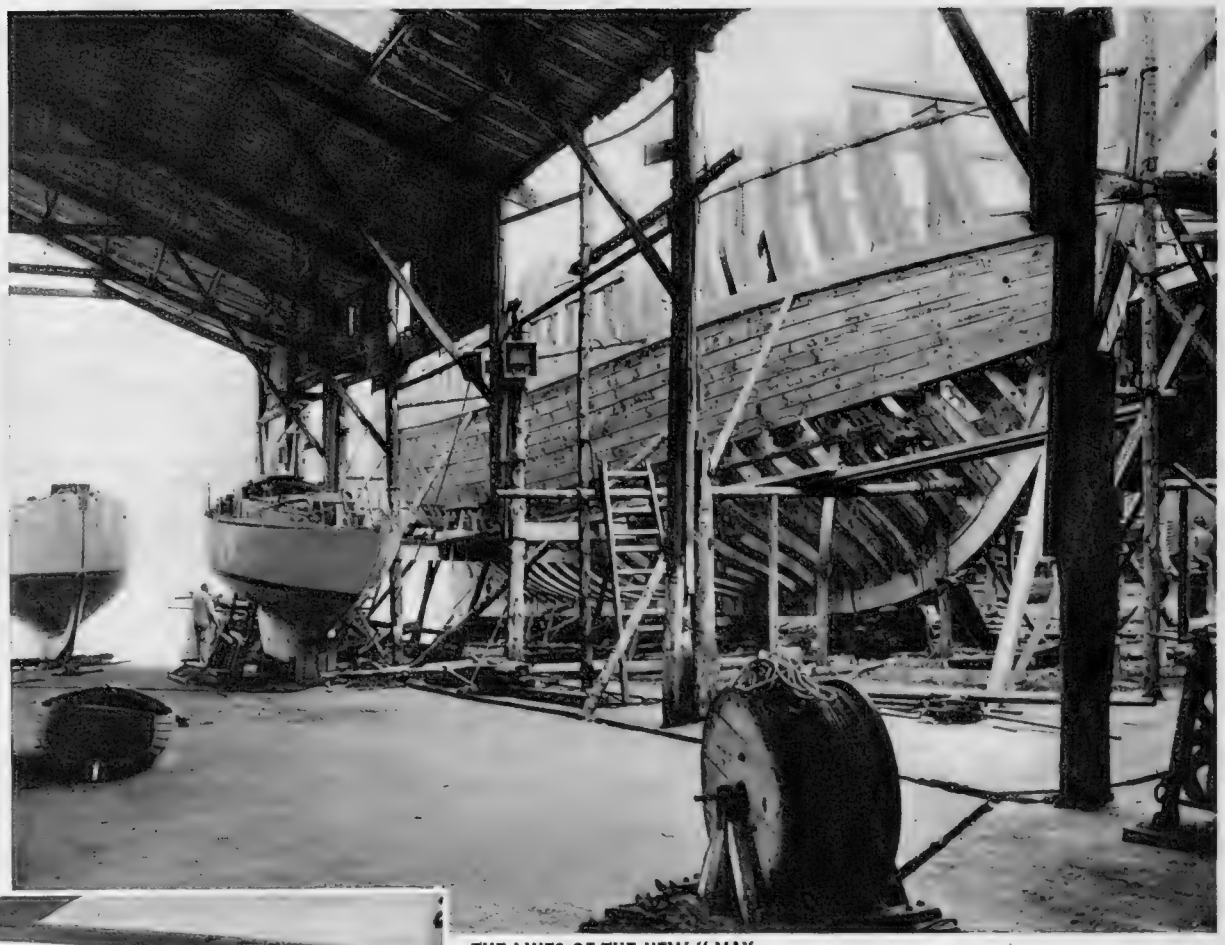
PROGRESS ON "MAYFLOWER II"

Work Proceeds at Brixham on the Replica of the Pilgrim Fathers' Ship

"A striking and imaginative contribution to the fostering of Anglo-American relations" is the description applied by Mr. Christian A. Herter, the Governor of Massachusetts, to the *Mayflower* Project. This organisation has been founded in Britain for the purpose of building a replica of the Pilgrim Fathers' immortal ship, *Mayflower*, and sailing her across the Atlantic. There she will be moored in a permanent berth at Plimoth Plantation, in Massachusetts, and be a tangible symbol of the common heritage of the two great branches of the Anglo-Saxon race.

The new *Mayflower* is being built in the yard of Messrs. J. W. and A. Upham, Ltd., in Brixham in Devon. The plans for her have been made by a distinguished American naval architect and are based upon a most careful study of the records concerning the original seventeenth-century ship. *Mayflower II* will be about 180 tons. Her dimensions will be: length between perpendiculars, 90 ft.; keel, 58 ft.; beam, 25 ft.; depth, 12½ ft. She will have three masts.

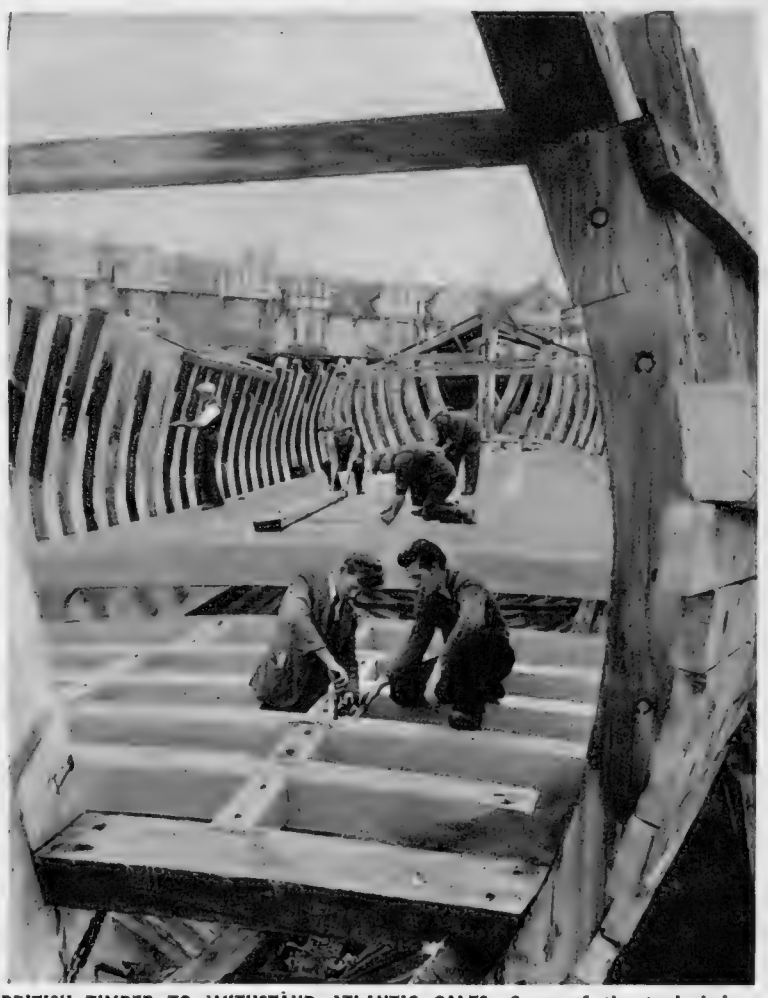
The ship will be launched in September and make her Atlantic crossing in April next year. Originally it was intended to launch her this month and sail her to America in September. The plans have been changed at the request of Plimoth Plantation because of the American Presidential election in the autumn.



THE LINES OF THE NEW "MAYFLOWER" TAKE SHAPE: The hull of the ship rises on the stocks in the yard of Messrs. J. W. and A. Upham Ltd., in Brixham, Devon. The vessel is a replica of the famous *Mayflower* in which the Pilgrim Fathers sailed to America in 1620. *On left*—Shipwrights are fitting the "knees" below the decks.

***On right*—**

A MODEL OF THE COMPLETED SHIP: Standing by it are Mr. Stuart Upham, builder of the *Mayflower II* (on the left), and Mr. Warwick Charlton, founder of the *Mayflower* project. This organisation is building the vessel for presentation to America.



BRITISH TIMBER TO WITHSTAND ATLANTIC GALES: Some of the tools being employed on deck construction have been in use for centuries. *On left*—The oak planking nears completion round the ship, which will be launched in September and will sail across the Atlantic next April.

OPEN-CAST WORKINGS IN SOUTH WALES : Anthracite seams are being removed at Maesgwyn Cap, near Glynneath, at a depth of 255 ft. from the surface. In open-cast mining the surface earth is dug out until the rich seams are laid bare to be worked. When the seams are empty the soil is replaced and the land is handed over to the Ministry of Agriculture, who subject it to a careful crop rotation to bring it back to a fertile state. In many cases the soil is improved.

THE COED BACH DISPOSAL POINT : Anthracite is screened and washed at the Disposal Point which serves the workings at Carway, South Wales. At the moment the coal handled in the washery comes from both open-cast and deep mine sites. The screen capacity is 150 tons per hour and that of the washery 80.

OPEN-CAST MINING IN WALES

The National Coal Board has Developed a Long-Term Programme to Exploit the Near-Surface Coal Seams in South Wales

The open-cast mining of coal in this country which was started in the early years of the war, almost as an emergency measure, has now advanced to such an extent in efficiency and development that the National Coal Board has provided for its continuation in the next nine years up to 1965. It is estimated that during that period another 100,000,000 tons of coal will be obtained by this means. The long-term policy of the Board is to maintain, and wherever possible to increase, the present open-cast output. To achieve this, investment is being made in much new mechanical equipment, including the two huge Bucyrus-Erie "walking" dragline excavators, now at work on the Tirpentwys site in South Wales.

One of the great centres of open-cast mining is in the South Wales coalfields, where many of the seams outcrop or lie near the surface. This system of mining was first used in the area in 1943 and now more than thirty sites are being worked on. More than double this number have already been emptied and restored to their original owners. Each year some 1,500,000 tons of coal are dug out from these sites, over half of it being anthracite. In fact, the open-cast production of anthracite is a fifth of the total production in the United Kingdom.

At Tirpentwys, 1,400 ft. up in the hills between Pontypool and Abertillery, one of the three largest sites in the country is being worked by Wilson Lovatt and Sons, contracting for the Coal Board. The firm has contracted

(*Continued on following page*)

OPEN-CAST MINING IN WALES

THE GIANTS OF TIRPENTWYS : Giant draglines work on the crest of one of the diggings of the Tirpentwys Group. The machines were bought by the Coal Board from the United States and hired out to the contractors who are working the sites. They can scoop out the equivalent of 37 tons of rock in a single bite. The bucket itself weighs 27 tons.

COAL FROM THE TOP OF A HILL : A mechanical shove... Group for screening and washing. The site is ... is conveyed by chute down the hillside to be...

(*Continued from previous page*)

to excavate 3,800,000 tons of bituminous coal over the next nine years. Since the mining began in November 1954, the total output has been 328,000 tons, and lately the 185 men employed on the site have been producing an average of nearly 7,000 tons a week, more than six times the output per man in a conventional deep-mine colliery.

George Wimpey and Co. Ltd., are working another South Wales site at Maesgwyn Cap, 1½ miles north-west of Glynneath. The land is rough mountain pasture, part of which is now the property of the Forestry Commission and will eventually be planted with trees. So far a depth of nearly 200 ft. has been reached in the excavations, and later a depth of 300 ft. will be attained. Further west Sir John Jackson Ltd. is working high-quality anthracite seams at Carway. Some idea of the progress that has been made in technique since the early open-cast mining days can be gained from comparing the depths that these contractors now attain with those of 40 or 50 ft., which were considered good at the beginning of the war. This progress and development together with the new machines which are now entering into use account for the fact that production costs per ton have hardly risen in the past fifteen years despite rising expenses.

Open-cast coal mining has proved that it is a worthwhile investment, but most of the contractors would like to see future planning envisaging their output in direct competition with the more orthodox deep mines, instead of being looked upon as a stop gap to fill up the margin between the main output and the national need. At the moment the estimate by the Coal Board for the annual output of the open-cast sites is extremely conservative at 15,000,000 tons. Some expert, though unofficial, source... would put the annual capacity of these sites at more tha... double this figure. The need for long-term planning, on... a permanent or semi-permanent basis, is equally important... from the point of view of persuading the contractors... to invest in the new equipment which will be needed... in considerable quantities if the present low cost of... production is to be maintained. The contractors will... not be persuaded if it seems likely that the Board's... policy is liable to change. The new revised plan published... by the Coal Board in April of this year has gone a... long way towards putting these fears to rest.

Another problem that has confronted the planners... and which is now well on the way to being solved, is the... restoration of arable land after the coal seams have been... removed. When the site has been exploited the Coal...

EXCAVATION WORK IN PROGRESS ON THE CARWAY SITE : Mechanical shovels lift the soil from the seams under the surface. At the extreme right can be seen some of the coal faces which are being worked on at the present moment. The site lies 5 miles to the north-west of Llanelly in low-lying ground once covered with scrub.

es coal from a dump at Mynyddislwym in the Tirpentwys ft. up in the hills. After screening and washing the coal d into railway wagons for despatch to the power stations.

Board hands it over to the Ministry of Agriculture, who keep it for a further period of about three years. During this time it is reseeded and cropped under very careful supervision. In many cases there is a marked improvement in the land and in three restored sites near Kenfig, in Glamorgan, fields which were littered with rubble in 1952 are now carrying a fine crop of hay. But the ground underneath remains soggy and the surface water is unable to drain away at the normal rate. This drainage problem is perhaps the main one which confronts the agricultural experts working on the restoration of these sites. It appears that light sandy soils recover quickly after restoration, but that the heavier ones are less amenable. The dangers that can threaten very strongly are soil erosion or soil compaction and subsidence. These would seem to be problems which care and time might bring to a successful solution.

THE RICH REWARD : A seam lies revealed on the Carway site under the bite of a mechanical shovel. It lies some 200 to 300 ft. below the surface of the surrounding ground. Most of the coal from Carway emerges after washing and screening in various sized anthracite nuts destined for export and domestic or industrial use.

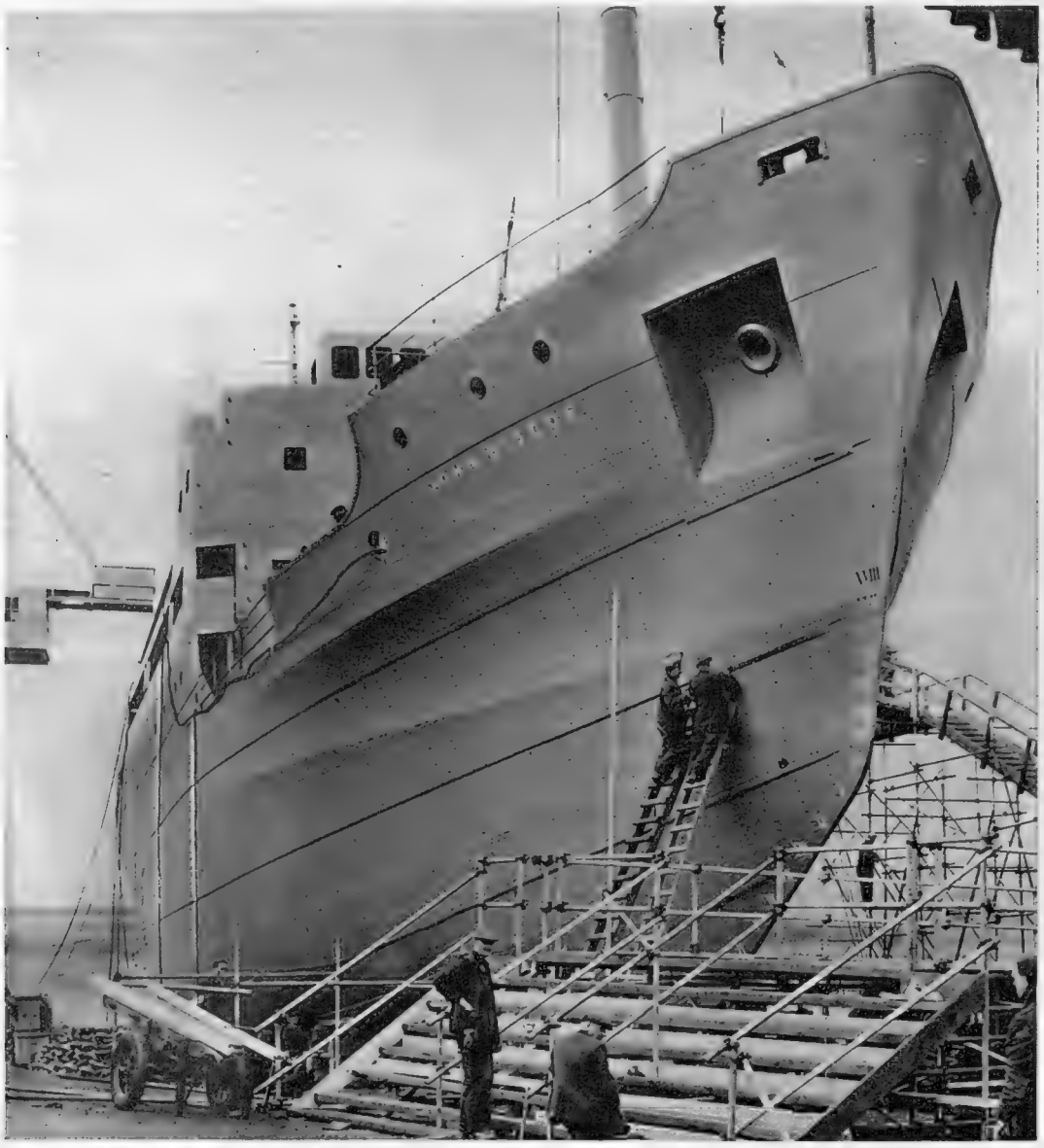
TWO GENERATIONS OF THE "JOHN BISCOE"

The New Vessel Launched at Paisley; the Old Survey Ship Comes Home

When the new *John Biscoe* is commissioned later this year, Britain will have a modern Antarctic survey ship of her own. The *John Biscoe* is a diesel-electric vessel of 2,250 tons, and will cost £500,000 when completed. She has ice-breaker bows, and air-conditioning and heating throughout to combat Antarctic weather conditions. Acoustic insulation will prevent distraction of her scientists by noise from the engine and elsewhere. The thirty-four scientific personnel she can carry will have the most modern accommodation. The complement will number thirty-three officers and men, under Captain William Johnston, Senior Master of the Falkland Islands Dependencies Survey. The ship will have a speed of 12 knots, and will sail each year from Southampton with relief personnel and supplies for the ten Antarctic bases and seventy-six men of the Survey. Each round trip will involve a 27,000 miles voyage. Navigation is difficult and hazardous in Antarctic waters even in the summer, for they are never ice-free.

The first *John Biscoe* was named after the commanding officer of the British Antarctic Expedition of 1830-32, who circumnavigated the southern continent and annexed Graham Land. She was built as the Navy net-layer *Pretext*, but was renamed in 1947 for her nine years' service with the Falkland Islands Dependencies Survey. A wooden vessel of 890 tons, she is no longer adequate for the scope of present-day operations, and will be sold to the New Zealand Government. She has reverted to her old name so that the new vessel can use the name *John Biscoe*. After a refit, she sails for the Antarctic again, with Sir Edmund Hillary's expedition to the Ross Sea.

A BRITISH SURVEY SHIP FOR THE ANTARCTIC: The new *John Biscoe* rides on the river Cart, at Paisley, after being launched by Lady Patricia Lennox-Boyd, wife of the Colonial Secretary. A group of Wrens give three cheers. The *John Biscoe*, 2,250 tons, replaces the wooden vessel of the same name that worked for the Falkland Islands Dependencies Survey.



ARMOURED BOWS FOR THE "JOHN BISCOE": The bows of the new Antarctic survey ship are protected with special inch-thick steel plates to enable her to cut through ice. She is seen in the yards of her builders, Fleming and Ferguson Ltd., of Paisley. The ship will sail every year with reliefs and supplies for Antarctic bases.

THE OLD "JOHN BISCOE" RETURNS: The 890-ton motor-ship *Pretext* arrives at Southampton. She was built for the Royal Navy as a net-layer; hence her rounded bows. Renamed *John Biscoe* in 1947, she served the Falkland Islands Dependencies Survey as a survey ship for nine years. She now reverts to her original name so that the vessel replacing her can be called *John Biscoe*. The new ship has a greater range and cargo capacity, in keeping with the wider scope of the Falkland Islands Dependencies Survey. *Pretext* will accompany Sir Edmund Hillary to the Ross Sea next October.

PREPARING FOR THE GEOPHYSICAL YEAR: U.S. Navy and Coast Guard vessels unload supplies on to the ice of McMurdo Sound, during establishment of bases in the Antarctic. The bows of the Coast Guard icebreaker *Eastwind* are in the foreground. Beyond is the U.S. Navy icebreaker *Glacier*. Stores, tracked vehicles and a helicopter stand on the ice as her cranes land equipment.

AMERICA IN THE ANTARCTIC

U.S. Icebreakers Land Stores for 1957-58

Ships of the United States Navy and Coast Guard have been landing stores at McMurdo Sound, in the Antarctic, for the American bases at Hut Point, Ross Island, and Little America Base 5. These will be manned during the International Geophysical Year. Three icebreakers carried supplies through the icepack from four transport vessels, which were anchored in the open sea. When the icebreakers could go no farther, the stores were transferred to tracked vehicles, which towed them on to the bases.

AN ICEBREAKER AT WORK: *Left*—The U.S. Coast Guard ship *Eastwind* smashes its way through the ice in McMurdo Sound. The 6,500-ton vessel drove against each 20-ft. ledge of ice, then slid back to repeat the blow. In this manner she cut a channel 36 miles long. *Right*—*Eastwind* discharges cargo on to the ice. Coast Guards are seen lashing the stores on to sledges towed by a tracked vehicle. Later, they were taken to the Williams air base, four miles away at Hut Point, Ross Island.

CONTEMPORARY ETCHERS AND ENGRAVERS—3

JOAN HASSALL—THE CHARM OF WOOD-ENGRAVING

By NEVILE WALLIS

MANY of us must have smiled at a simple poster, inseparable from the hoardings of thirty years ago, and still, I believe, in circulation. "I must have left it behind," decides a bald man, whose back is turned, as he scratches his head perplexedly and surveys his opened luggage. His tin of Liver Salts is, indeed, very visibly left behind—protruding from his back hip-pocket! We smiled, but never, I imagine, did we positively shake with laughter, as the artist himself did in the moment of conceiving that enduring image.

A carefree Bohemian was the poster artist, John Hassall, who died some years ago at the age of eighty.

THE ARTIST AT WORK: Miss Hassall works on one of the wood-engravings for which she has achieved a distinguished reputation over the past twenty years. The press is an Albion. It was made in 1832 and, according to the artist, is still in perfect working order.

If his name is too rarely on our lips to-day, his presence is still palpable in the comfortable, porticoed house, with its roomy studio, in Kensington Park Road, where his artist daughter will admit you. Hassall senior still looks down on his studio, from the canvas on which he was portrayed by a fellow student at the Antwerp Academy: a moustached and pensive face with a singularly intent gaze.

Miss Joan Hassall's own expression is benign, and her manner and appearance so comfortable that a stranger might fancy, after a few minutes, that he had known her always. By chance, this writer discovered that his early childhood memories coincided with Miss Hassall's, his family having been close neighbours of hers in Bayswater on the eve of the First World War. As children, the future wood-engraver and myself may very well have rubbed hassocks in St. Peter's Church, that early Victorian edifice which throws its pepper-pot shadow over the house which has been Miss Hassall's only London home.

Happy, I believe, have been her years there, for all the turns of fortune. Happy, assuredly, she has been in the exquisite performance of her art on which she stumbled by accident. At the outset she encountered resistance from her parents to any notion of her following in her father's steps. The strict convictions of her mother were firmly opposed to so unorthodox a calling. The vocation of a schoolmistress was judged more becoming.

In this John Hassall concurred, his own mode of living hardly providing, as he realised, the perfect example. The ever open hand and heart of a true artist, his readiness to help any lame dog, are traits endearing enough to an onlooker, though they can, perhaps, be rather trying to those concerned to balance a household budget. Miss Hassall herself recalls, with amusement, the arrival many years ago on her father's doorstep of James Pryde. That inimitable painter was quite destitute, and begged to stay the night. He stayed the night, and remained two years.

In all the circumstances, practical and social, it was decided that Joan Hassall should enter the Froebel Educational Institute as a student teacher, with a view to making the classroom her career. She remained at Roehampton until the futility of persevering with so uncongenial a course became plain. Happily at that moment, in 1925, an opening occurred as secretary at the London School of Art run by her father at Earls Court. Although the students had included illustrators as celebrated as Bruce Bairnsfather and H. M. Bateman, the fortunes of the School were beginning already to decline. Nevertheless, her two years there profited Miss Hassall unexpectedly. Besides her secretarial work, she began also to draw from the life, and got truly "bitten."

An urge she had sometimes felt to become a professional musician—among her accomplishments to-day are the spinet and the flute—was now succeeded by a conviction that hers was an artist's life. Accordingly, with the courage induced by £60 in savings, she presented herself to the late Walter Russell, the keeper of the Royal Academy Schools.

Miss Hassall still acknowledges her lasting debt to the late Ernest Jackson, who taught drawing at the Academy. Jackson it was who initiated her into the illustrations and tailpieces of Thomas Bewick, that early wood-engraver to whom she has continually turned with delight. Miss Hassall's practical knowledge of wood-engraving, however, was gained outside; and that vital opportunity, which determined her future career, was presented wholly by chance.

A fellow student remarked that she had been enjoying evening classes at a technical school in Bolt Court, whose wood-engraving class was languishing for lack of support. Could Joan Hassall afford 15s. a year to help keep it open? She could, and did; and after the first evening there "the light dawned." To be conscious of a gift, however, is one thing, and to impress others with it quite another. Certainly her most miserable time was spent in vainly hawking round her engravings, when she was already approaching thirty.

Through her brother Christopher, the poet and librettist, Miss Hassall gained her first modest success. The occasion was Heinemann's publication in 1935 of her brother's volume of poetry, *Devil's Dyke*. Her cover for it, which he proposed, occupied her three months for the remuneration of £5. It was a mature design of figures, dramatically illumined and perfectly attuned to the imagination of the poem. Recognising its unusual beauty, the publisher later sent her another book to illustrate.

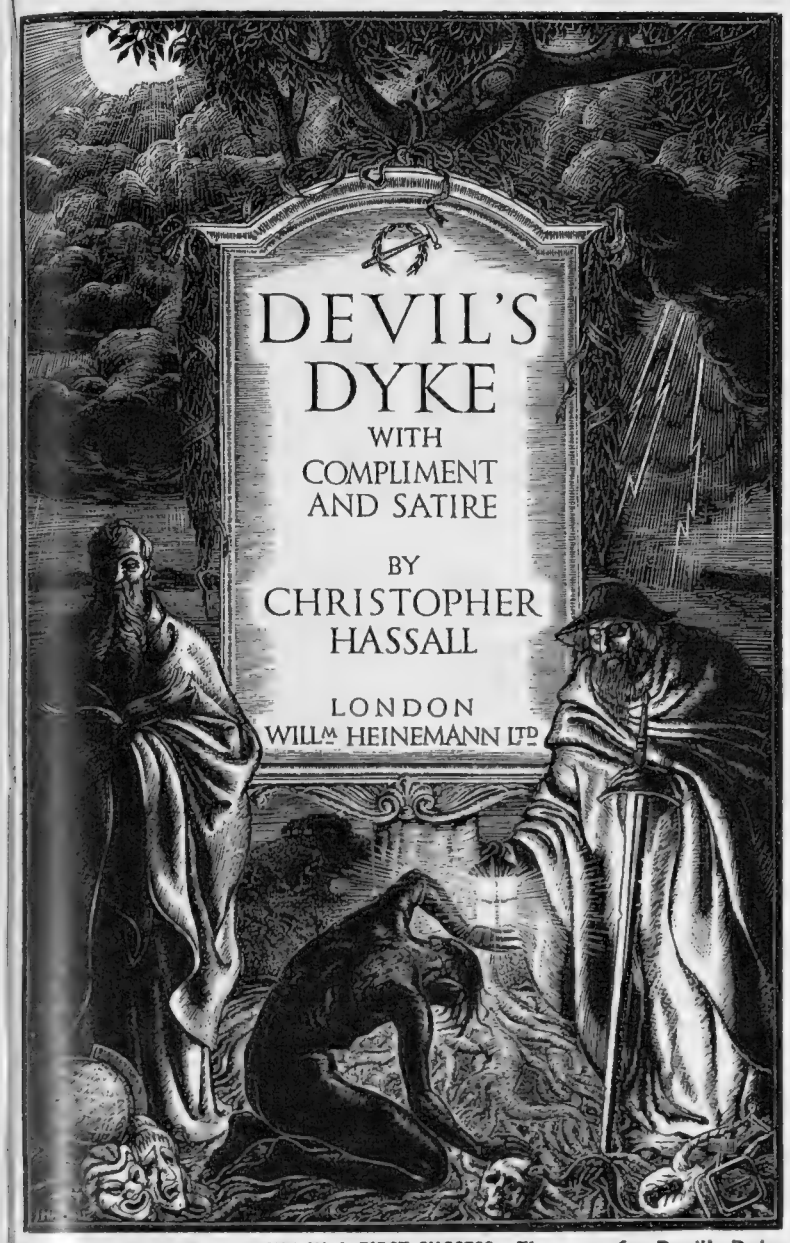
Apart from a period during the last war when she taught book production at the Edinburgh College of Art, Miss Hassall has been absorbed ever since in her wood blocks, an abiding passion. Basing her work on the *Treatise on Wood Engraving* by Bewick's pupil, John Jackson, written in 1839, she has drawn inspiration from the manifold wood-engravings of the nineteenth century. Other Victorian tracks she has explored also—quaint chapbooks and children's toy-books, Valentine cards and magazine covers of the mid-century.

In her art, this tradition is wonderfully revitalised. Her every engraved line has its meaning, serving at once to express the form and to indicate the texture of the object. In the result, an uncrowded fullness is achieved in her happiest designs.

More impressive, to me, than the honours that have come Joan Hassall's way—such as membership of the Royal Society of Painter-Etchers and Engravers, her works in museums here and abroad, the invitation card she designed for the Queen's Coronation guests—more impressive, and rarer, than these are the civilised values she gently upholds. To cut a block for a leaflet, and to set the accompanying type; to turn presently to the spinet, the harp, or the flute; to receive a stranger with easy grace, and discourse on Regency days as if they were one's own, are attributes rarely combined in our day. In this charming artist they are all combined.

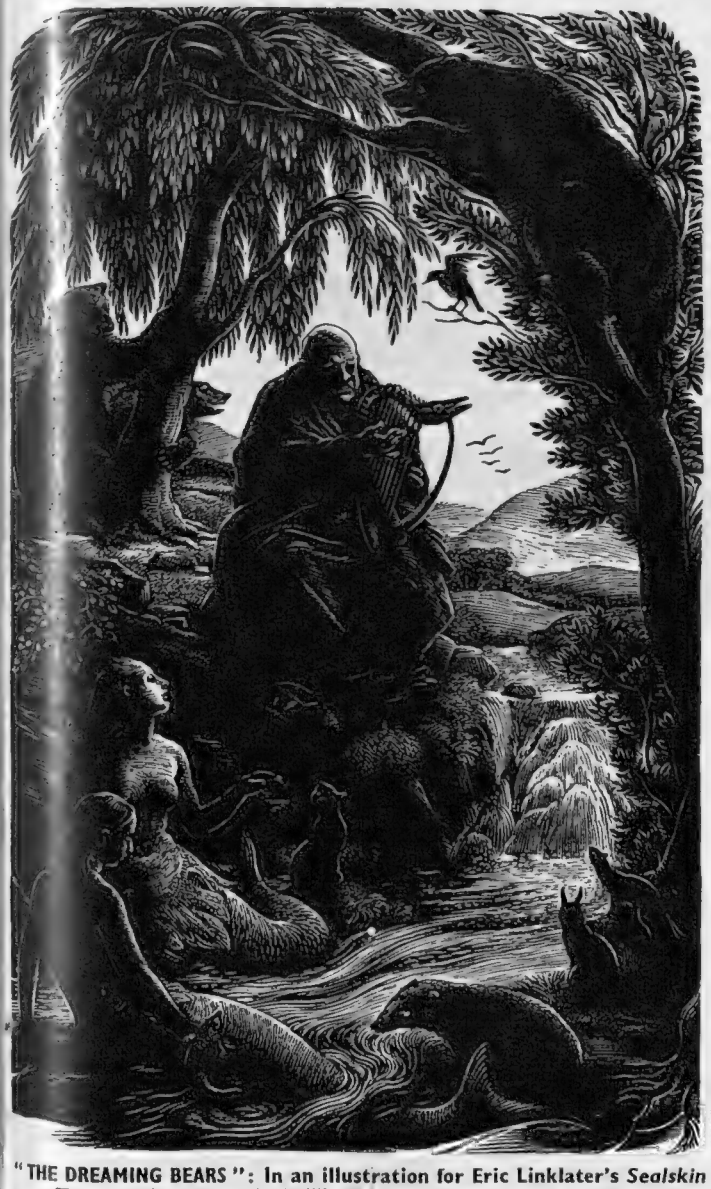
THE ARTIST RELAXES: Miss Joan Hassall sits at her spinet in her Kensington home. The instrument by Thomas Haxey, dated 1764, is one of the few of the period still in working order. The painting shows the artist's grandmother as a girl (extreme left) and her great-grandmother (right).

A STUDIO WITH A FAMILY TRADITION: The room in Kensington in which Miss Hassall is standing was previously the studio of her father, the late John Hassall, R.I., who died in 1948. Over the mantelpiece is a portrait of her great-grandfather, an architect. Miss Hassall has lived almost all her life in this house.



SISTER AND BROTHER COMBINE IN A FIRST SUCCESS: The cover for *Devil's Dyke* in 1935 started Miss Hassall on her career as a wood-engraver. At the same time the author, her brother Christopher, made his reputation as a poet.

FROM "OUR VILLAGE": *Above*, "Miss Mitford's House" and *below* "The Wheelwright's Cottage" are two of Miss Hassall's engravings from the illustrations she has done for this early nineteenth-century classic. The Regency and the early Victorian are periods in which she is particularly at home in her art. She draws her inspiration from many wood-engravings of those times.

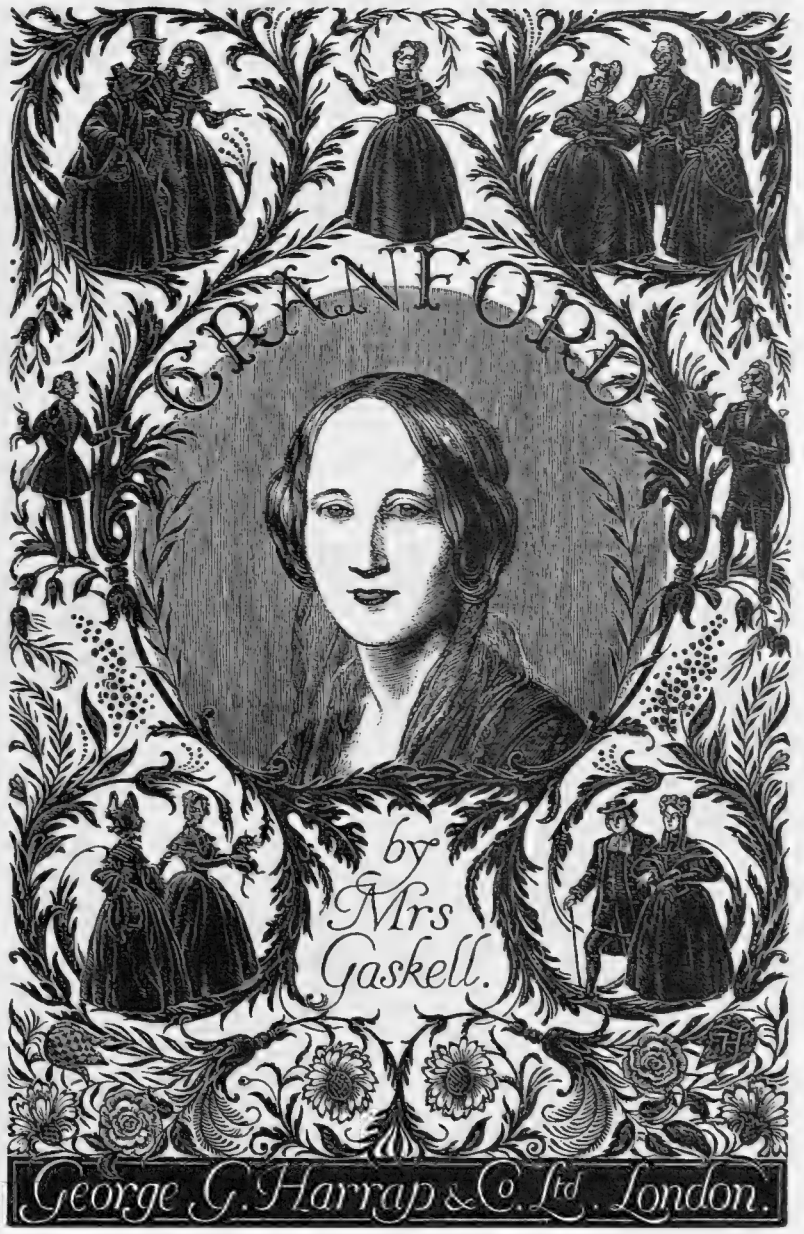


"THE DREAMING BEARS": In an illustration for Eric Linklater's *Sealskin Trousers* (published in 1947) Miss Joan Hassall shows to the full her imaginative and original approach which she brings to any subject.

"HARVEST SONG": From *Fifty-Two Poems of Mary Webb.*

"THE LOST ORCHARD": This is also in the Webb volume.

"A GLASS OF ALE": Miss Hassall made this block for *Our Village.*



THE TITLE PAGE TO "CRANFORD": Miss Hassall's work is not simply decorative. It is also descriptive. As can be seen, every engraved line has its meaning, which is part of the form and texture of the whole theme she is envisaging.

VICTORIA CROSS CENTENARY

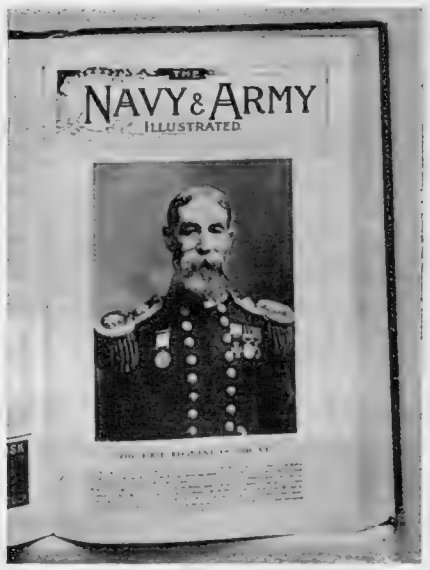
An Exhibition in London Pays Tribute to the 1,344 Heroes who have Won Britain's Highest Award for Gallantry

THE ENTRANCE TO THE VICTORIA CROSS CENTENARY EXHIBITION: The case through the doorway of Marlborough House contains the uniform worn by Queen Victoria at the first V.C. presentation parade in 1856.

A TANK IN WHICH A FIRST WORLD WAR V.C. WAS WON: It is displayed in the forecourt of Marlborough House. In this medium tank Lieutenant C. H. Sewell won his posthumous Victoria Cross at Fremicourt, in France, in 1918. There are about 1,000 exhibits in the exhibition.

When Queen Victoria instituted the Victoria Cross a hundred years ago, she laid down that its award was to depend on "neither rank nor long service, nor wounds, nor any other circumstances or condition whatsoever, save merit of conspicuous gallantry." This basic rule has always been strictly observed. Proof of this is to be seen in the Victoria Cross Centenary Exhibition, now open at Marlborough House, in London. The wearers of this proudest of honours have always ranged in rank from the highest to the lowest and in this century they have come from all parts of the British Commonwealth. Some thousand exhibits commemorate the 1,347 names on the Official Register. The names of three men who have won bars to their crosses appear twice.

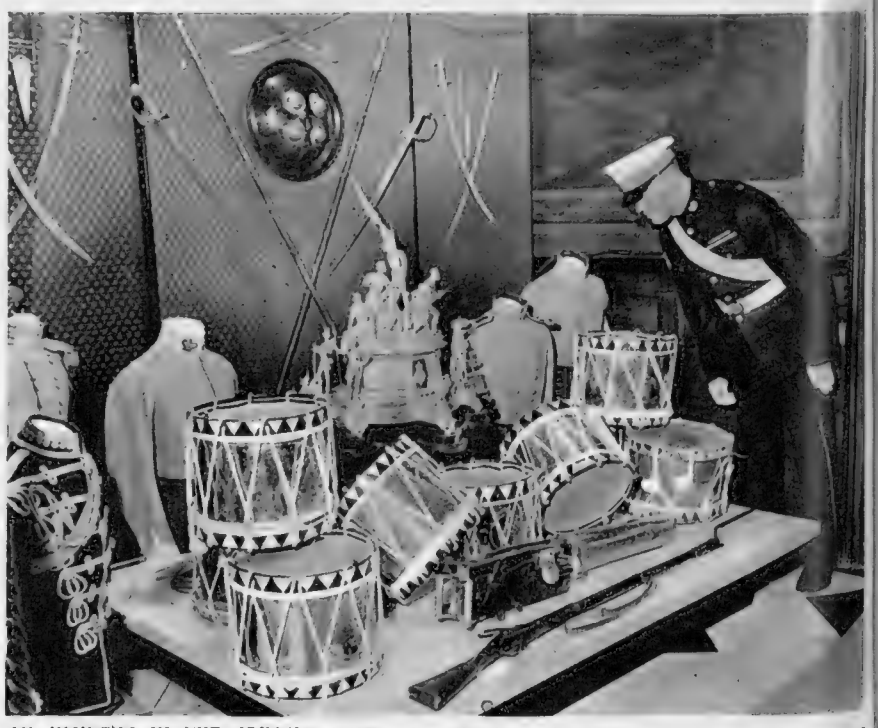
There are a great many of the actual medals for supreme gallantry on display, from those won in the Crimean War to the recent awards for the Korean campaign. With them are pictures, portraits and a great variety of what may be termed V.C. relics. From first to last every case and every item honours the memory of a supreme hero.



THE FIRST V.C.: Rear-Admiral C. D. Lucas, when a junior officer, was the first man to win a V.C.—for gallantry in action against Russia in the Baltic.

A RELIC OF A CIVILIAN RECIPIENT: The disguise was worn by Thomas Kavanagh of the Bengal Civil Service, awarded the decoration in the Indian Mutiny in 1857.

EXHIBITS FROM THE EARLY PART OF THE ROLL OF HEROES: In the room containing Queen Victoria's V.C. Parade uniform (centre), the cabinets show medals and relics of those in the first V.C. list, which gave the awards for the Crimean War.



AN INCIDENT IN THE CRIMEAN WAR: A collection of drums, uniforms and weapons relating to early V.C.s has in its centre a silver table-piece. This depicts Major H. Rowlands and Sergeant-Major A. Madden winning their crosses in 1854.

TOOLS FOR MAKING THE DECORATION : In the case are various tools used by the firm of London jewellers, Messrs. Hancock, in the making of the medal. The cross is cast from the bronze of guns captured at Sebastopol in the Crimean War.

HEROES OF SIXTY YEARS AGO : The sailor is examining the exhibits at Marlborough House concerning winners of the V.C. at the end of the last century. The medals, portraits and pictures recall small campaigns in many parts of Asia and Africa.

AN AWARD IN THE BATTLE OF BRITAIN : The flying jacket and shoe are shown with the medal awarded posthumously to Flight Lieutenant J. B. Nicholson, R.A.F., whose picture is on the left in the case. His is one of the two V.C.s won over Britain.

A DOUBLE V.C. : Lieut.-Colonel Arthur Martin-Leake, R.A.M.C., was unique in winning the medal in both the Boer and the First World Wars. There have only been two other V.C.s with Bar.

AN EXHIBITION OF SUPREME MILITARY GALLANTRY : The case on the right contains citations, medals and portraits from the First World War. Since Queen Victoria instituted the decoration there have been 1,347 entries in the register of holders of the Victoria Cross, including the three bars to the V.C.

"LOVERS BEFORE A RUIN": A group modelled by Franz Anton Bustelli (1723-63) from the Nymphenburg Sale at Christie's on July 2 and 3.

"THE SLEEPER DISTURBED": Another piece by Bustelli. The girl seated on left is playing a xylophone while her companion tries to snatch some sleep.

"HARLEQUIN": Also by Bustelli, the figure is 7⅞ ins. high. The costume is decorated in blue, red, yellow and white, with a yellow hat and black mask.

A BUST OF A CHILD: This white bust of a young child will also be included in the works of Bustelli to be in the coming porcelain sale at Christie's.

LONDON'S SALE ROOMS

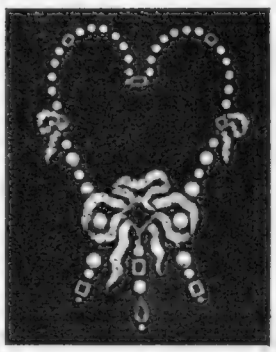
A Nymphenburg Porcelain Collection at Christie's; and a Variety of Sales at Sotheby's

THERE can hardly be a serious student of eighteenth-century continental porcelain without knowledge of Franz Anton Bustelli (1723–63). Appointed to the Nymphenburg factory in 1754, where he remained master-modeller until his death, his modelling in porcelain was immensely gifted, sensitive and rhythmical. His unusual maturity as a modeller, apparent from the first, gave a perfect expression, wrote W. B. Honey (*European Ceramic Art*), "to a temperament at once humorous and fanciful in an essentially rococo idiom." Another Bustelli attribute and immediate indication of his style was his remarkable ability to blend effectively in the most flowing lines possible his rococo scrolled base and support with the figure, or figures, which formed his subject. This co-ordination was executed, moreover, in a manner which was not achieved elsewhere.

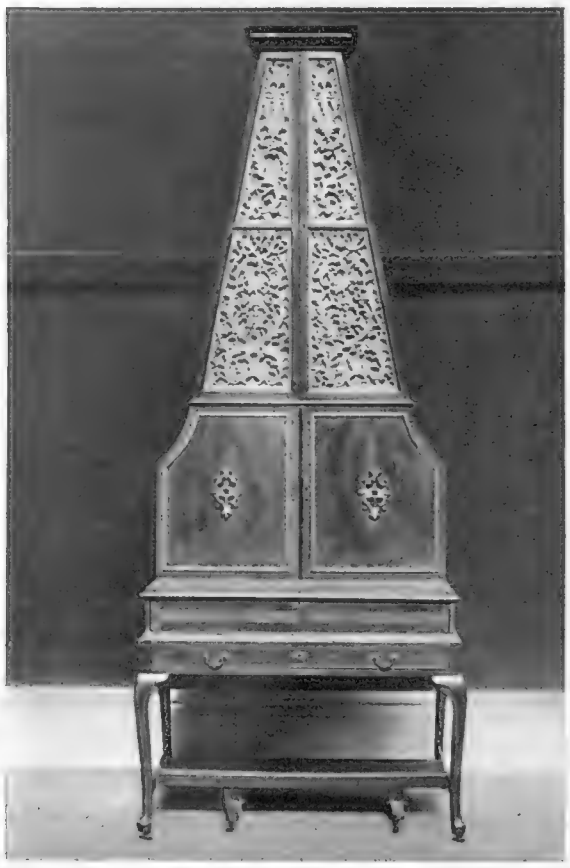
While there is a tendency to associate porcelain figures generally with gay colouring—and Bustelli in particular with such pieces as his sixteen "Italian Comedy" figures, groups of "Lovers" with fanciful backgrounds, cavaliers, beggars, busts, and with the great Electress's hunting-lodge centrepiece in the Victoria and Albert Museum—many objects in porcelain were left uncoloured. It is as well, in fact, that there are extant examples of Bustelli's uncoloured work; for this enables his exquisite modelling to be the better appreciated.

Along with other top quality works of art, Bustelli's Nymphenburg work is now excessively rare. A sale of a unique collection of Nymphenburg porcelain, which is outstandingly rich in examples modelled by Bustelli, at Christie's on July 2 and 3 is, therefore, of the highest importance. The collection is catalogued as the "Property of a Gentleman" who is resident somewhere in the Western Hemisphere: and probably never before has such an assemblage of Bustelli's work appeared at one time.

The models for nearly every piece in this sale are illustrated in F. H. Hofmann's standard work *Geschichte der Porzellan Manufaktur Nymphenburg*. There are, for example, four Comedy figures, "Isabella," "Lucinda," "Harlequin" and "Capitano Spavento"; the two ladies being perhaps the finest in modelling, pose and decoration. These four models are coloured, but there are also seven in the white of other members of the series. Further extremely rare groups, by the same modeller, are "The Sleeper Disturbed" and "The Passionate Lover." These appear both coloured and in the white. Three further rarities are "The Pilgrim" and two delightfully modelled figures of the "Egg Girl" and the "Mushroom Girl," taken from the "Cries of Munich." There is a charming series of Putti, both white and coloured, variously disguised as Gods and Goddesses, sets of the "Seasons," a "Kinderkopf," "Christ on the Cross," blackamoors holding baskets, seated Chinamen or "Pagods" on pedestals and as candle-snuffers, candlesticks, stick handles, pipe bowls and snuff-boxes, and a holy water stoup which might have come from the church at Wies. Another side of the collection is the wide range of animals, groups and figures modelled by the Bohemian sculptor Domenikus Auliczek, who succeeded Bustelli as *Modell-meister* in 1764, some brilliantly painted dishes and plates and plaques and busts of the Bavarian Royal family of the early nineteenth century.



A VICTORIAN NECKLACE: This charmingly elaborate piece will be in a sale at Sotheby's on June 28.



A RARE CLAVICYTHERIUM: This extremely ingenious upright harpischord by Ferdinandus Weber, of Dublin, will be in a Sotheby's sale on June 29.

These Nymphenburg pieces will not, however, be the only rare birds to be offered soon at Christie's rooms. On June 27, the day before the Antique Dealers' Fair ends at Grosvenor House, one of the most outstanding silver sales of the present season at Christie's will include old English silver contributed, among others, by Lord Bicester and Lieut.-Colonel A. Heywood Lonsdale. From the latter will come an important group of rococo pieces by that great Huguenot silversmith, Paul de Lamerie. This comprises a pair of cake baskets (1739), a pair of cups and covers (1742) decorated with panels of leopards and vines, and an important ewer and dish of the same year. These latter pieces are closely related to the famous example belonging to the Goldsmiths' Company. The ewer has a kneeling infant stem and female caryatid handle and is chased with a panel of Neptune and dolphins. The border of the dish has figures of Jupiter, Amphitrite and amorini. All these Lamerie pieces bear the same arms, those of Algernon, 6th Earl of Mountrath.

English ewers, which have the appearance of an inverted helmet, and dishes made in the Queen Anne period, can usually be regarded as the finest examples of this type of silverwork. One of slightly later date, the ewer and basin of 1739, made by David Willaume, at Clare College, Cambridge, is another distinguished example.

A considerable quantity of fine English eighteenth-century plate was taken to Hanover by English sovereigns in their capacity as Electors of that State. But on Queen Victoria's accession—she was debarred by the Salic law from the Hanoverian succession—it was lost to England, passing with the Kingdom of Hanover to Ernest Augustus, Duke of Cumberland and fifth son of George III. In the 1920's his descendant disposed of a large part of this former English Royal plate in London, it being later dispersed in England and in America. It is therefore interesting that a pair of George I two-handled cups and covers, bearing the Royal arms, by Nicholas Clausen (maker in 1713 of the silver throne and footstool for the Czar), are also in the June 27 Christie's sale. They are from an original set of twelve cups and covers all by the same maker and of the same year, formerly in the Duke of Cumberland Collection. Another pair is in the private collection of plate belonging to Her Majesty the Queen (see *The Queen's Silver*, plate 7). Her late Majesty Queen Mary also possessed another pair from the set. In the same sale is some desirable French silver, including a sauce-boat of rare form by the famous *Orfèvre*, Thomas Germain (1738), similar to one by Jacques Roettiers in the Puiforcat Collection.

More than thirty years ago, during a loan exhibition of Colonial furnishings in Los Angeles, a group of thirty-four pieces from Mrs. John Emerson Marble gave modest representation to early American silverwork. Now, since that time, the Marble loan collection of silver fills a spacious gallery at the Los Angeles County Museum. It includes examples of American silver made by the well-known Rhode Islander, Samuel Casey, of South Kingstown: a cream jug, a porringer, a graceful tulip-shaped mug, a richly chased coffee-pot. A pair of 4½-ins.-high American silver pint mugs by this same Casey, *circa* 1760, will be offered at Sotheby's among other good silver on July 5. In the same sale is a Charles II salver on foot, London, 1660, with the maker's mark of an orb and cross.

England's expanding economy and growing commercial wealth in the second half of the eighteenth century made her a consumer rather than a producer of musical masterpieces. Above all, England was a cosmopolitan asylum for composers, virtuosi and craftsmen from abroad, many of whom settled in England to the permanent enrichment of our musical scene. A sale at Sotheby's on June 29 will include at least four period keyboard instruments which serve to remind us of the late Georgian musical period in England. Grand pianos made before 1840 being rare, the grand pianoforte by Josephus Kirckman (London, 1798) is of unusual interest. There will also be: an eighteenth-century square piano by Christopher Ganer, London; a double harpsichord by Nicolas Blanchet, Paris, *circa* 1740; and a rare and ingenious upright harpsichord, or clavicytherium, by Ferdinandus Weber, of Dublin. This latter instrument is not dated but it would appear to have been made about 1750. The only other clavicytherium of its kind recorded is that by Rother in the Dublin Museum; and until it comes up for sale this Weber is the only similar upright harpsichord in private hands.

A JACOBITE RELIC: This rare enamelled wine-glass with a portrait of the Young Pretender is to be sold at Sotheby's on June 25.

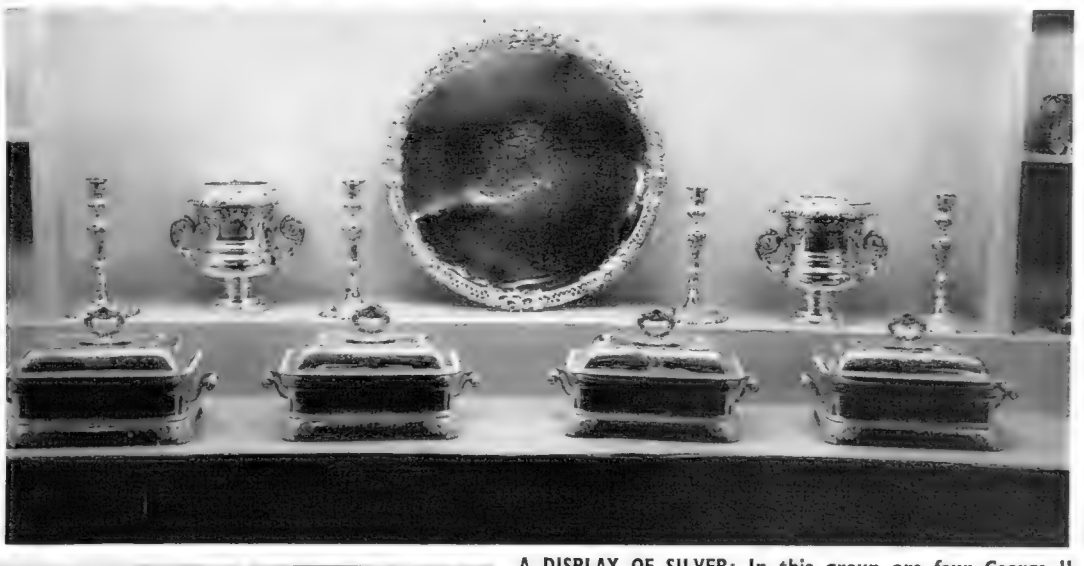
The ANTIQUE DEALERS' FAIR

Exhibits on Show and on Sale at Grosvenor House

THE 1956 ANTIQUE DEALERS' FAIR AND EXHIBITION: A view looking down on some of the stands in the Great Hall of Grosvenor House, London, where this year's Fair was opened last week by Lady Eden, wife of the Prime Minister. With the exception of the articles on loan, which are mainly from the Royal Family, all the antiques are for sale. A regulation of the Fair is that they must have been made prior to 1830. This is the sixteenth Fair in the series and it continues until next Thursday.

DIAMOND AND GOLD COMMUNION CUP: Designed by Catherine the Great, it was given to the St. Alexander Convent, St. Petersburg, in 1793 in memory of Prince Potemkin. There are 1,350 large and innumerable smaller diamonds.

A SPANISH BULL-FIGHTING GROUP: Modelled in terracotta, it dates from about 1780. The craftsman is unknown. The matador is about to make the final thrust.



A DISPLAY OF SILVER: In this group are four George II candlesticks, four George II entrée dishes, a George II salver, and two wine-coolers of Sheffield plate. Among the other silver on show are a Charles II toilet set in silver-gilt, and a George II large tea urn and stand.

ON LOAN FROM THE QUEEN MOTHER: This rare William and Mary lacquer cabinet has figures and floral designs in the Chinese manner on a brilliant scarlet ground.

AN OLD WELSH DRESSER: Displayed on it is a fine collection of pewter, the earliest examples of which date from the latter part of the eighteenth century.

EXPERTS EXAMINE ONE OF THE ITEMS: They are looking at a scale model of a ship's figure-head of an eighteenth-century man-o'-war. It is still in its original case.

NEW AND OLD IN BOULOGNE-SUR-MER: Huge blocks of flats have been completed above the quay. In the water below lie some of the old-style fishing boats. During the past year thousands of travellers from Britain to the Continent have seen these new buildings in the course of erection in the French port, which was heavily damaged during the war. Since then a large reconstruction programme has been carried out.

FABRIC FROM THE FESTIVAL OF BRITAIN IN A NEW SYNAGOGUE NEAR LONDON: The steel framework in the synagogue under construction in Edgware Way on the Watford by-pass, to the North of London, comes from one of the pavilions of the Festival of Britain of 1951. The building, which is costing some £150,000 and will accommodate a congregation of 1,600, will be opened for worship in September.

A SPORTS STADIUM IS CONSTRUCTED IN MOSCOW: Work is going ahead on the nearly-finished arena in Moscow. In it the Soviet Peoples' Games will take place next August. Some 100,000 spectators will be able to watch the events in which several thousand athletes of the U.S.S.R. are expected to take part.

NEW BUILDINGS FOR MANY PURPOSES

Moscow Rivals Wembley ; Flats in Boulogne ; A Synagogue in London ; and a School for Boys at Tulse Hill

The Soviet Union has never made any secret of the fact that it is using sport as one of its means towards the current aim of Marxist policy—"peaceful coexistence." Moscow is now rapidly building its "Wembley." This is a sports stadium which will hold, as does the arena in North London, a spectator capacity of around 100,000. It will be opened for the Soviet Peoples' Games next August, in which 10,000 athletes are announced to be competing. Needless to say, much propaganda is being put out about this gathering of Soviet sportsmen and women. Soviet sources report that if the stands of reinforced concrete in the main stadium were laid end-to-end, they would stretch twenty-five miles. This statistical information does not include the swimming pool ; the volley ball and basketball stadium ; the indoor games arena and seventy other athletic grounds.

A COMPREHENSIVE SECONDARY SCHOOL FOR BOYS NEARS COMPLETION AT TULSE HILL : The building in south-east London has a wide frontage of glass to its nine storeys. *On left*—Seen from the side it seems extremely narrow and has the appearance of a gigantic square box standing on its end. The school, for 2,000 pupils, will be opened in September. It contains a large assembly hall, gymnasiums, libraries and laboratories. There are special classrooms for the teaching of arts and crafts and commerce. The boys will be divided into a Lower and an Upper School, each under its own headmaster. The Lower School will provide general education. On passing into the Upper School the pupils over the age of thirteen will be able to continue in general education and at the same time specialise in preparation for the Universities or professional, industrial or commercial careers. The school is to be organised on the house system and boys will be encouraged to join in sporting and social activities. Each housemaster will give individual attention to the boys in his care.

KEELE UNIVERSITY COLLEGE

Princess Margaret will be Installed as President of the University College of North Staffordshire at Keele on June 28

Next Thursday Princess Margaret will visit the University College of North Staffordshire, at Keele Hall, where she will be installed as President of the College. Situated in a fine park with spreading woodland around it, Keele University College has several features which make it rather different from others of its kind. It is a wholly residential college, with both the teaching faculties and the student body resident in the college precincts. In fact, residence on the estate is a condition of appointment for the staff, for whom new houses have been specially built.

The college, which was opened in October 1950, enjoys the unique privilege among university colleges of being able to grant and confer its own bachelor degrees. This was a privilege given to the college by the late King George VI in 1949. Since all other university colleges prepare their students for the degrees of the University of London, their studies tend to follow a common pattern which fosters specialisation. The aim of the Keele experiment is to overcome this narrowness of the specialist and to give a broad education based on the development of modern society with its industrial and economic changes stemming from scientific discoveries. The Universities of Oxford, Manchester and Birmingham have agreed to act as sponsors to the College.

THE UNIVERSITY COLLEGE OF NORTH STAFFORDSHIRE: First-year students in geography study the elements of survey. In the background is Keele Hall, which forms the nucleus of the college. Her Royal Highness Princess Margaret will visit the college on June 28 to be installed as President.

On left—

A STUDENT'S ROOM IN COLLEGE : A fourth-year student sits in her room in the new block of the women's hall of residence built adjacent to the Hall.

THE LIBRARY IN KEELE HALL : Students work in the college library which is housed inside Keele Hall. The aim of the syllabus is to give the students a broad education based on the particular development of modern society.

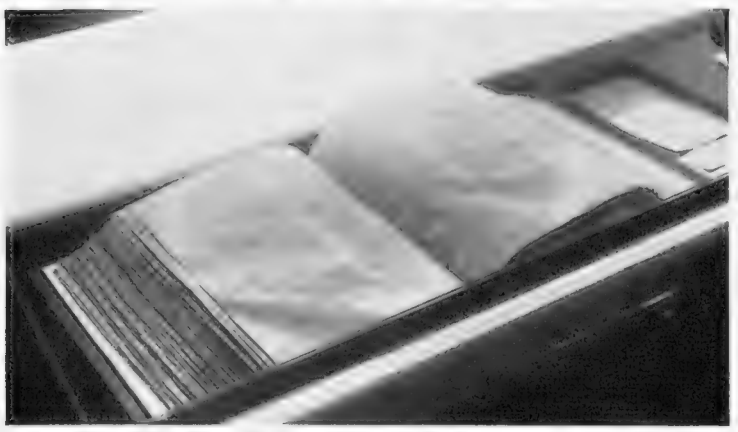
THE WOMEN'S HALL OF RESIDENCE : Two of the students take tea outside the new block which has been built as a women's hall of residence. The students have their own rooms and the college is wholly residential, both for students and staff.

THE SENIOR COMMON ROOM : Coffee is served after dinner in the Senior Common Room, where the members of the various faculties gather after meals and in their free moments. The degree course at Keele Hall lasts four years.

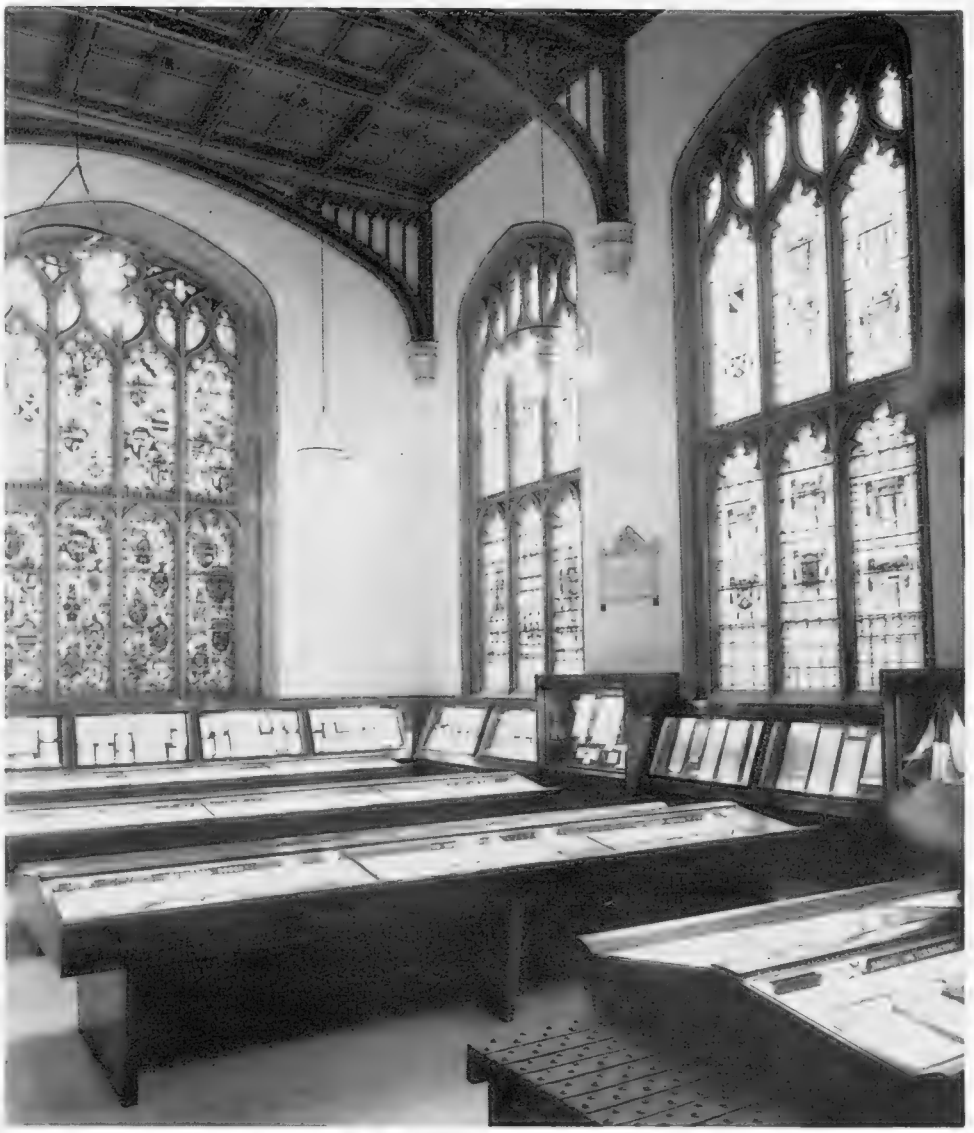
BRITAIN'S PUBLIC RECORDS

There are About 320 Exhibits on Show in the Renovated Museum of the Public Record Office which Stands on the Site of the Old Rolls Chapel

TWO OF THE SURVIVING TOMB MONUMENTS IN THE MUSEUM: They are both made of alabaster and marble and lavishly gilded and painted. On the left is the memorial to Richard Alington (died 1561), and on the right is that to Edward, Lord Bruce of Kinloss (1610), a Master of the Rolls.



THE OUTSTANDING EXHIBIT: The Domesday Book is in a show-case specially designed to give it maximum protection. Among other documents is the Papal Bull granting Henry VIII the title "Defender of the Faith."



THE NEWLY REOPENED MUSEUM OF THE PUBLIC RECORD OFFICE IN CHANCERY LANE, LONDON: In the renovation work which has been carried out by the Ministry of Works during the past two years, the lighting and heating have been improved and the tomb monuments and glass overhauled and restored. The work has necessitated a complete rearrangement of the 300 or so items on show, a quarter of which are new exhibits. It is the first change in the layout since the Museum was established in 1902. Until its reopening last week the Museum had been closed since 1952 as part of an economy campaign; a special exhibition room, however, was opened in the building in May 1953. The Museum stands on the site of the old Rolls Chapel which was demolished in 1896–1900. Of the original structure only the chancel arch, re-erected in the courtyard, still survives. At the time of the demolition a few outstanding monuments and heraldic glass were preserved and incorporated in the new building. The documents on show in the Museum for the first time cover nearly 1,000 years of history. They include two copies of Magna Charta, one of which is the "final edition" of 1225.

LOOKING ACROSS THE SHOW-CASES TO THE TOMB MONUMENTS: All the cases, which are made of teak, have internal illumination, with the light passing through glass on to the documents. In the case in the foreground are Rolls of Chancery and Great Seals and Charters. In the renovation of the Museum's windows the old glass in the three windows of the south wall has been reset. One of the windows has eighteenth-century enamel glass from the Rolls Chapel.

THE MEMORIAL TO DR. JOHN YONG: A Master of the Rolls, he died in 1516. The figures of Christ and the two cherubim in terra-cotta are attributed to Pietro Torrigiani.

The Sphere of Travel

HOLIDAYS IN SCOTLAND AND IRELAND

Historic Towns Lie Beside Sea, Lake, and River Scenery

By GORDON COOPER

I KNOW of no greater thrill in travel than to journey north of the Border and find myself plunged not only into the country of my birth and youth, but also into a land with a fascinating history.

Scotland is a country steeped in beauty and drenched with romance. This is a romance of character that springs from the soil, the people, and even the air itself. It is a romance, too, of sharp-edged contrast and bewildering variety, and nowhere else is the mind more stimulated and invigorated. Call this patriotic pride, if you like, but during my travels abroad I have met so many foreigners who think the same.

To the visitor there may be an embarrassment of attractions, few of which have been artificially created. The wise use of her amenities is, in great part, the secret of Scotland's appeal as a holiday land. We find there some of the finest golf courses in the world; while, in the glens, with their rushing streams and lonely lochs, there is delight for the angler, and even just to ramble quietly through the gorse and heather is to transport oneself into Arcady.

It is difficult to do anything but generalise when one thinks of what Scotland has to offer the holiday-maker. To the golfer there are, of course, the famous links. On the East Coast there are St. Andrews and Elie and Leven, its satellites in Fife; in East Lothian there are North Berwick and Gullane; in the north-east are Dornoch, Carnoustie, Cruden Bay and Lossiemouth; while on the West Coast Machrianish, Prestwick and Turnberry. Then, inland, on the edge of the Highlands, one finds Gleneagles, with its big hotel and two courses. At all the resorts mentioned good hotel accommodation is available, particulars of which can be obtained from the Scottish Tourist Board, 2, Rutland Place, Edinburgh. This organisation produces an exhaustive publication called *Where to Stay in Scotland* (2s. 10d. post free), which can be obtained from the British Travel Association, 64, St. James's Street, London, S.W.1.

To the angler, Scotland is the country of salmon, of sea trout and of brown trout. Unfortunately for the casual fisherman, most of the salmon rivers are privately owned. For brown trout, there are many opportunities, and there are pleasant hotels which provide this kind of fishing for their guests. Most of these hotels are run mainly for those wanting a fishing holiday, and have boats and ghillies available. In this way trout fishing on both rivers and lochs may be obtained. As fishermen are naturally hungry creatures, such hotels furnish ample, satisfying food. I should, however, warn the non-fisherman that the conversation in these establishments is invariably on one topic !

For fuller information regarding angling and fishing in Scottish waters the British Field Sports Society (53, Victoria Street, London, S.W.1) is a helpful source. Here I will merely mention that Loch Leven is perhaps the most famous trout-fishing loch in Scotland. All the big competitions take place there; and the trout average almost a pound apiece and are of a special local strain. Every provision is made for visitors.

The West Coast of Scotland is the haunt of sea trout. There the rivers are short and rapid and subject to rapid rise and fall; while the scenery (not least of the attractions in a fishing holiday) is as fine as you will see anywhere in the country. In the islands of the west, Skye, Lewis, Uist and many more, as well as in the Shetlands to the far north, excellent sport with sea trout can also be enjoyed. The one difficulty facing the intending visitor to these parts is the difficulty in obtaining accommodation, for almost all the hotels are usually booked up well in advance, often by the same visitors who return there year after year.

For the motorist, the Highlands provide a touring ground of unsurpassed beauty and tradition. Between Perth and Inverness especially lies country of grandeur and historic lore that merits and requires days of exploration before even a tithe of its attractions can be visited. The moorland tracks and the steep hills provide a continual thrill and satisfaction for the driver who is not in a hurry, while the vistas of loch and crag that spring up at almost every turn on a Highland road are a constantly recurring delight.

While the motoring organisations can supply itineraries to suit your requirements, the wise traveller will restrict himself to short daily journeys, and also allow for an occasional "free" day in which to linger in particularly attractive spots. Do not try to cover too much ground at a time.

A COASTAL RESORT IN ULSTER : Cushendall, standing on Red Bay, is a popular resort on the Antrim Coast Road. It lies in Glenariff, the most beautiful of the Nine Glens of Antrim, and is a centre for mountain scenery. "Glenariff" means "the arable glen." Thackeray called it "Switzerland in miniature." Paths have been cut and bridges constructed for the benefit of the visitor.

LOUGH LEANE : One of Eire's most celebrated and beautiful tourist regions is Killarney, whose lakes include Lough Leane, shown here. The surroundings of lake, forest and mountain are famous throughout the world. Lough Leane, 4 miles long, is the largest of the three lakes. On it stands Innisfallen Island, a centre of seventh-century monasticism.

Again, as hotel accommodation may well offer a problem, it may be advisable to arrange for short-period stays in selected centres, from where short excursions can be made comfortably.

It is not easy to name recommended centres, for so much depends on individual tastes. In the Border Country I would name Jedburgh, Kelso, Melrose and Peebles. To the west, in the Burns Country, there is Ayr, while to the north of the Clyde I have an affection for Inverary, full of the history of struggling clans, but to-day a serene retreat. Pitlochry and Aberfeldy are both set amidst beautiful Highland scenery, and Fort William is my choice on the West Coast. For the northern Highlands, Inverness is an excellent centre, and in Royal Deeside I prefer Ballater to Braemar. Anyhow, wherever you decide to go, no better wish can accompany you than the Gaelic farewell to the traveller: "Blessings go with you; may a straight path be before you, and a happy end to your journey."

Although the area of Northern Ireland (Ulster) is only just over 6,000 square miles, its seaboard is 250 miles long. Most of this coast is rugged and rather difficult to reach, but the Antrim coast road skirts the magnificent cliffs and headlands for over thirty miles, and is one of the finest and most spectacular coast roads in Europe.

Along this highway are several attractive resorts, such as Ballygally, Glenarm, Carnlough, and Waterfoot on Red Bay. Then there is Glenariff, one of the loveliest and most accessible of the glens of Antrim, which descends into Red Bay, in whose shelter is also the popular resort of Cushendall, with lovely glen and mountain scenery immediately behind it. Another recommended centre is Cushendun, farther north and situated on a good fishing river.

From Cushendun there is the choice of two roads to Ballycastle. I advise the lonely road that passes close to Torr Head and Murlough Bay, while nearby is Fair Head, where there are some cliffs over 600 ft. high. From this spot there is a good view of Rathlin Island (accessible by motor-boat), the scene of Robert Bruce's famous encounter with the spider.

It is the next stretch of coast that I like best, although to enjoy it properly you must be prepared to walk. First, there is White Park Bay, with its chalk cliffs and golden sands; then you come to the ruined fortress of Dunseverick and the tiny fishing village of Port Moon. Round Benbane Head, and you reach the Giant's Causeway, one of Nature's outstanding curiosities. I hope you get a rough day for a visit, because the Causeway is most impressive when wild breakers crash themselves savagely against the strange columns.

The end of this Antrim coastal tour is Portrush, one of Ulster's busiest seaside resorts, but its main appeal is its famous golf course. Golf, inexpensive and in wonderfully bracing air is not least of Ulster's attractions, where at least six courses are of championship standard, while Royal Portrush and Royal County Down (Newcastle) are world famous.

A hundred years or so ago the journey between Dublin and Limerick was a serious affair taking twelve hours. Nowadays you can fly direct to Shannon (near Limerick) from Dublin in an hour, or from London in two hours. From Limerick you continue on by train to Tralee, an excellent centre for exploring Kerry, at the south-western tip of Ireland. Benner's Hotel can be recommended, not least for its excellent food.

South of Tralee is Killarney, with its National Park, which has been a celebrated beauty-spot for generations. There is hardly any need for me to add to its praise. Rather I would bring you into the Dingle Peninsula, the most fascinating region in Kerry, if not in all Ireland. Fortunately, commercial interests have so far ignored this delectable corner, a land of Ireland's distant past, and there is not even an hotel in the village of Dingle, the largest centre. Lying at the head of a landlocked harbour, it was once a walled town, and in the Middle Ages did a thriving trade with Spain.

It is only twelve miles between Tralee and Dingle (bus service) by the main road, but for the motorist there is also a longer and most spectacular alternative route via the Connor Pass. Of course, the walker has the best opportunities of absorbing the atmosphere. If you feel energetic, you can climb Brandon, one of the finest mountains in Ireland. It is a huge mass, eight miles long and five broad, eaten away deeply on its eastern flank into spurs and valleys. I must warn you, however, that it is a very wet spot.

Further information on Kerry can be obtained from the Irish Tourist Bureau (71, Regent Street, London, W.1), while I can also recommend a recently published book, *A Fortnight in Kerry*, by John Gurdon (P. Marshall; 3s. 6d.)

THE SCOTTISH SCENE

On left—

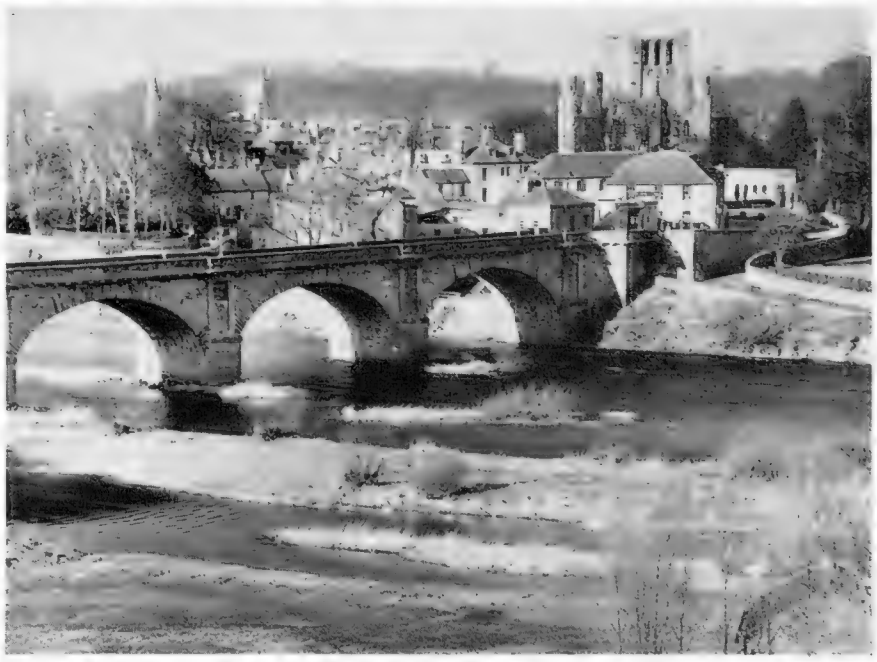
IN THE VALLEY OF THE TAY: Aberfeldy, in Perthshire, stands on the south bank of the Tay. In the right background is Aberfeldy Bridge, built by General Wade in 1733. The Black Watch were raised here in 1740. The Falls of Moness, a mile distant, are mentioned in Burns' *Birks of Aberfeldy.*

Below—

PORTREE HARBOUR: This little town opposite Raasay is the capital of Skye. Steamers ply from here to the mainland of Inverness-shire and to Glasgow. The name is alleged to derive from Port à Roi, a name given when James V of Scotland landed here. Skye was the stronghold of the Macleods and the Macdonalds. Dunvegan Castle is the headquarters of the Macleods.

THE CAPITAL OF THE HIGHLANDS: Inverness stands on the River Ness, seen in the background. The castle on the right is nineteenth-century, but an earlier castle existed in the eleventh century.

ROYAL AND ANCIENT: The golf links at St. Andrews have given the city the name of the capital of golf. The Royal and Ancient Club was founded in 1754. St. Andrews became a bishopric in the ninth century, and its bishop was later Primate of Scotland.



AT THE JUNCTION OF TEVIOT AND TWEED: Kelso bridge crosses the Tweed beside the town. Kelso, like St. Andrews, was early a great ecclesiastical centre. The Abbey, whose ruined tower is in the right background, was founded about 1120 by King David I

The World of Books—By VERNON FANE

ESCAPE FROM P.O.W. CAMPS

A Factual Account from the R.A.F.; More Memoirs by Negley Farson and Meriel Buchanan; Heroes and Villains; Elizabeth Goudge's New Novel and Other Fiction

DURING the war, the business of escaping from prison camps was not a question of rash or foolhardy attempts. A highly organised, elaborately planned system was worked out to deal with any of the obvious risks, although in the last event luck inevitably counted. Identity cards, for instance, which were essential for escapers passing through Germany and occupied countries, were forged with wonderful realism. Rubber stamps were made from the heels of boots and both printed and typewritten characters copied in brush strokes or by inadequate mapping nibs. In one *stalag* a full-time forgery department provided all the necessary cards and passes and was known as "Dean and Dawson."

Mr. Aidan Crawley, who was himself an R.A.F. prisoner of war for four years and for three of those years Intelligence Officer to the escape organisation of his own prison, has written a history of R.A.F. escapes during the war. It makes fascinating and sometimes inspiring reading, in spite of its strictly factual presentation and its almost rigid lack of emotion. ESCAPE FROM GERMANY (Collins. 16s.) includes accounts of some extraordinary escapes and disguises and, by implication rather than statement, a tribute to the ingenuity and the spirit of the men who took such risks in the hope of freedom.

A MIRROR FOR NARCISSUS (Gollancz. 16s.) is a further volume of autobiography from Mr. Negley Farson; a sequel to *The Way of a Transgressor* which, twenty years ago, established his reputation as a serious writer, newspaper correspondent and candid self-analyser. The new book covers the period from 1935 up to the present time and is no less revealing of his predilections, of his talents or of his essentially humane view of fellow creatures of whatever colour.

Mr. Farson has a problem of his own which he explains with admirable probity. It is that he drinks too much under a compulsion that not even he, after voluntary sessions in clinics, can perfectly account for. This disability has carved months out of his working life—we have his word for it—but has not prevented him from writing brilliantly and evocatively about his working journeys to Russia, to Africa, to South America, to Norway, to the country of his own youth—the tidewater lands of Maryland and Virginia, and finally of his life in North Devon. If ever a reader hoped that a writer was going to be all right, in that simple, childish phrase, it is this one.

Mr. James Knox writes about another American childhood spent, as a clergyman's son, in a small Southern town of the United States. SUNDAY'S CHILDREN (Peter Davies. 12s. 6d.) is tenderly composed and yet has enough forcefulness to convince English readers, amongst others, that there is much that is estimable, solid, kindly and sentimental in the Baptist and Methodist hierarchies of the State of Virginia.

VICTORIAN GALLERY (Cassell. 18s.) is a welcome continuation of Miss Meriel Buchanan's memoirs which tell us less about the author than about the odd, distinguished, celebrated, talented or doomed characters whom she has known in the course of her own exceptionally interesting life. Miss Buchanan is the daughter of Sir George Buchanan who was British Ambassador at St. Petersburg in the First World War.

The era of which Miss Buchanan writes has not quite vanished: it must live on for a little while in its survivors and for a more spacious, historical time in the records that we have of them. This writer, astute, compassionate and gifted, adds to our knowledge of a period which included the Dowager Empress of Russia and her partiality for uncomfortable practical jokes and Abdul Hamid the Damned whose relaxations were different.

Mr. James Lees-Milne is a scholar who knows a very great deal more about classic and baroque architecture than most of us. Naturally, he writes intelligently about eight historical buildings in Rome. In ROMAN MORNINGS (Wingate. 17s.), he shares his aesthetic tastes with his readers in a delightful manner.

Whatever the political climate, there is still in our country a feeling for heroes *and* villains, provided that they are rather larger than life size. The next two books

PRODUCTS OF A CRAFTSMAN: These jugs were designed and made by a pupil of the Central School of Arts and Crafts. The School celebrates its diamond jubilee this year. It was founded by the L.C.C. in 1896 with the aim of fostering craftsmanship in modern art and design in the home and in industry. The annual exhibition of students' work, the features of which are woven and printed textiles, opened last Wednesday.

are evidence that this opinion exists and indeed, since each of them is likely to be as well read as the other, that the balance of interest is, perhaps regrettably, level. FRESHLY REMEMBERED (Hogarth Press. 25s.) is General Cecil Aspinall-Oglander's biography of Thomas Graham, Lord Lynedoch who, after a happy, wealthy life as a young Scottish laird, took to adventure abroad as a solace for the death of his beautiful wife. Lord Lynedoch was with the fleet in 1793 at the time of the capture of Toulon and subsequently became a soldier. His later part in the victory of Barossa made him nationally popular. He was given a peerage and lived to the age of ninety-five.

Thomas Stucley, on the other hand, is described as Traitor Extraordinary in Mr. John Izon's life of this sixteenth-century character. His story is not edifying but it is exciting and SIR THOMAS STUCLEY (Melrose. 25s.) is the tale of a man in whom physical valour and devious ambitions played equal parts.

DUBLIN'S JOYCE (Chatto and Windus. 25s.) is this week's only purely literary consideration among the biographies. It is a study by a Canadian scholar, Mr. Hugh Kenner, of James Joyce's writings considered against a background of the civilisation of pre-1920 Dublin. Joyce's double-talk and double-writing are examined for their meaning, double-meaning and sources. Sometimes an acutely clear interpretation is provided.

Among the novels the first two of a good batch are English. DISQUIET AND PEACE (Macmillan. 15s.), though far from well titled, has an absorbing story of Edwardian politics and place-seeking in St. Stephens and neighbouring Smith Square. The House of Commons exists as an adjacent but not wholly important district in the life of the hero of Mr. William Cooper's novel. Although I didn't entirely like or even believe in one of Mr. Cooper's fictional figures, I did enjoy his writing and recommend this mannerly novel of *mœurs*.

In Miss Elizabeth Goudge's novel THE ROSEMARY TREE (Hodder and Stoughton. 15s.) there is no parallel with the shades and half-shades of meaning of the last book. Here are men, women and children who are only and initially labelled Good and Bad in so far as they are susceptible of being Perfected or Redeemed. There really is a compulsive quality in Miss Goudge's writing, a kind of beneficent drug that lulls the reader from a contemplation of the probabilities and causes him to accept the tidiest and kindliest of solutions.

The United States provide us with the next two novels, the first of which is THE ISLAND PLAYERS (W. H. Allen. 12s. 6d.). It is about a Caribbean island (British and quaint) and a family of visiting actors (American and gifted). Miss Ilka Chase has been a distinguished actress herself and it is also more than likely that she knows the kind of setting of which she writes in humorous but slightly idealised terms. An amusing light novel.

THE LAST HURRAH (Reinhardt. 18s.) has been an American prize-winner and is Mr. Edward O'Connor's book about an Irish political boss in a city not unlike Boston. He is an elderly man making yet another fling at election as mayor after years both in that office and as governor of the state. Unexpectedly moving and full of sound portraiture.

EPISODE (Collins. 13s.) is Mr. Harry Bloom's first novel. While it has all the vigour and intensity that this implies, it also has a story soberly conceived and expressed. The scene is in a Transvaal town in South Africa (Mr. Bloom is a Johannesburg lawyer), where one section is set aside for Africans. The plot is concerned with the resulting frictions, described without bitterness and consequently with remarkable force.

With an Island background of her own and from a wide range of historical research, Margaret Campbell Barnes has written of Charles the First, the Isle of Wight, Carisbrooke Castle and a pretty, young conspirator. The story is partly founded on fact. MARY OF CARISBROOKE (Macdonald. 13s. 6d.) has the warmth, authenticity and romantic view that one expects from this writer.

TITANIC DISASTER

An Unforgettable Atlantic Tragedy

In 1912 the *Titanic* went down on a starlit night of bitter cold amid the berg-strewn wastes of the North Atlantic. The incident is still regarded as one of the outstanding tragedies of the twentieth century. Immediately after the "unsinkable" liner went to her doom, a mass of confusing evidence found its way into the Press. Much of it stemmed from sheer guesswork on the part of news-hungry reporters and sub-editors, and some of it, naturally enough, emerged from the exaggerated stories of harassed survivors. In A NIGHT TO REMEMBER (Longmans. 16s.) Walter Lord retells the story of the disaster. Often he goes into minute details, and vignette succeeds vignette in his almost photographic portrayal of what occurred.

From the first vague moments of impact, when no one who was awake knew exactly what had happened, to the last seconds when, amid an unearthly din and against a Christmas card backdrop of stars, the black hull, poised at ninety degrees, began its slide into the depths, Mr. Lord vividly conjures up the scene. Despite his restraint of style and preoccupation with hard facts, the drama and the tragedy emerge with frightening force. This is certainly a book to remember. It is a record of courage, panic, missed chances, unwavering devotion, slow reaction to crisis, and lightning response to the needs of the hour. It is all there in this great human drama, but amid all these mixed emotions, revelation of the strengths and weaknesses of mankind, the dominant feeling is one of pride despite all the heartbreak. Of 2,207 men, women and children who sailed in the *Titanic*, only 705 survived. Mr. Lord has obtained some of his facts from a number of these survivors.

One of the most uplifting moments for British morale in the early days of the Second World War was the defeat in 1939 of the German pocket battleship *Admiral Graf Spee*. Sent into the Atlantic to raid Britain's shipping lanes, she was cornered by *Ajax*. *Achilles* and *Exeter* near the mouth of the River Plate, fled for sanctuary in Montevideo and eventually scuttled herself in token of defeat. Dudley Pope's THE BATTLE OF THE RIVER PLATE (William Kimber. 18s.) is a stirring, well-told tale, and reveals yet again the way in which Germany at war missed vital chances. If the *Graf Spee's* Captain had realised that a crippled *Ajax* was awaiting him with *Achilles* in the estuary he might well have made a successful dash for it and sunk both cruisers en route. But this he failed to perceive. Instead, he must have visualised a great array of foes ready to fall on the pocket battleship with vicious determination.

There is no recognisable route across the Sahara from Algiers to Kano. There is a road that runs some way out of Algiers, and another from Kano, but between the points where these roads finish so abruptly there is nothing except a vast expanse of sand and rock dotted with isolated desert towns. A journey between these two cities is something of an achievement whatever the vehicle used; but in an eighteen-year-old Austin taxi, with many thousands of miles already clocked up, the journey is something very special. Michael Marriott, one of the partners in this arduous adventure, tells the story with vivacity and humour in DESERT TAXI (Longmans. 16s.).

Written in the same vein, although perhaps lacking the same piquancy, is JOURNEY TO THE LAND OF FIRE (Robert Hale. 16s.), by Jacques Cornet and Henri Lochon. These two young Frenchmen made a trip by baby car through the three Americas and returned to France via Africa. The heroine of the tale is the little Citroen Cubitus who forced her way through steaming jungles and over freezing mountains. It was fortunate that the authors were something more than keen observers of the scene; they were skilled and determined mechanics. They had to be.

John Taylor's PONDORO (Frederick Muller. 18s.) bears the sub-title, Last of The Ivory Hunters. It has an old-fashioned ring about it. But if the approach is conventional the subject matter is not. Here is an enthralling account of thirty years of African adventure.

GENTLEMEN AT CRIME (Elek Books. 16s.) is Donald MacKenzie's autobiographical sequel to *Fugitives*. It was while in prison that the author decided he would write about crime instead of committing it. The quality of his writing has been described as taut and cynical, tough, racy, with a sardonic edge. It is all these things, and there is enough tension and excitement in these 200 pages to fill three volumes by other writers

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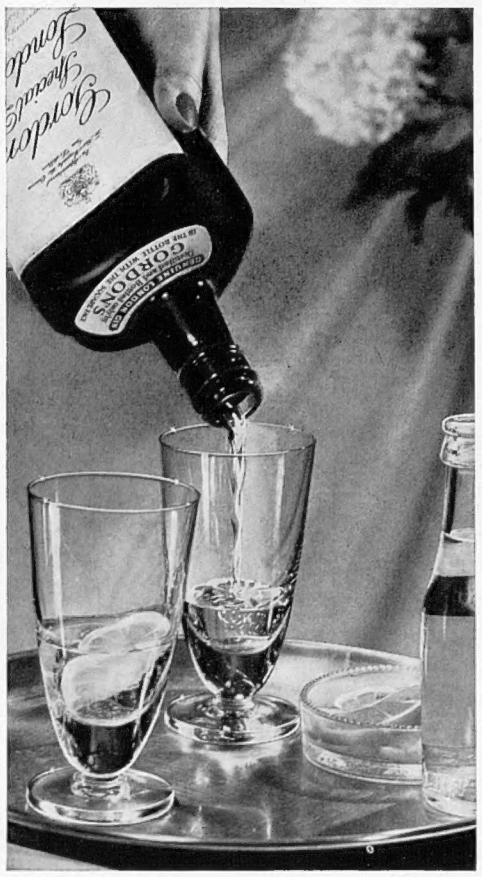
How to enjoy the party spirit



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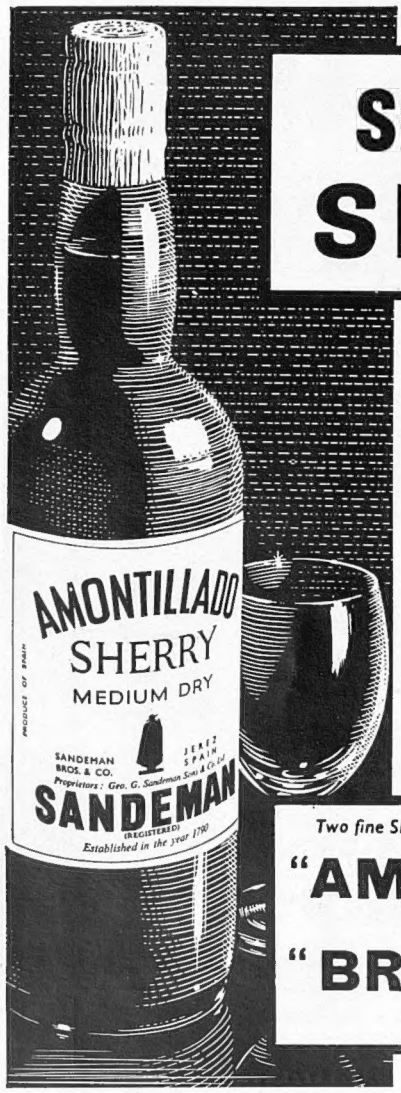

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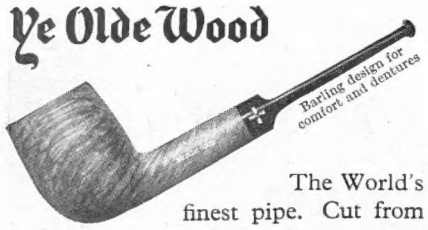

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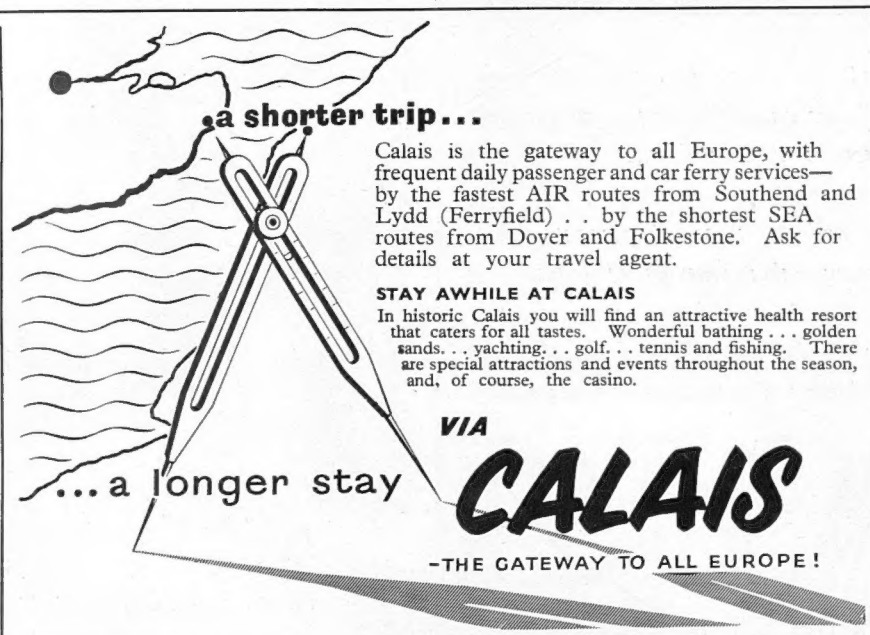

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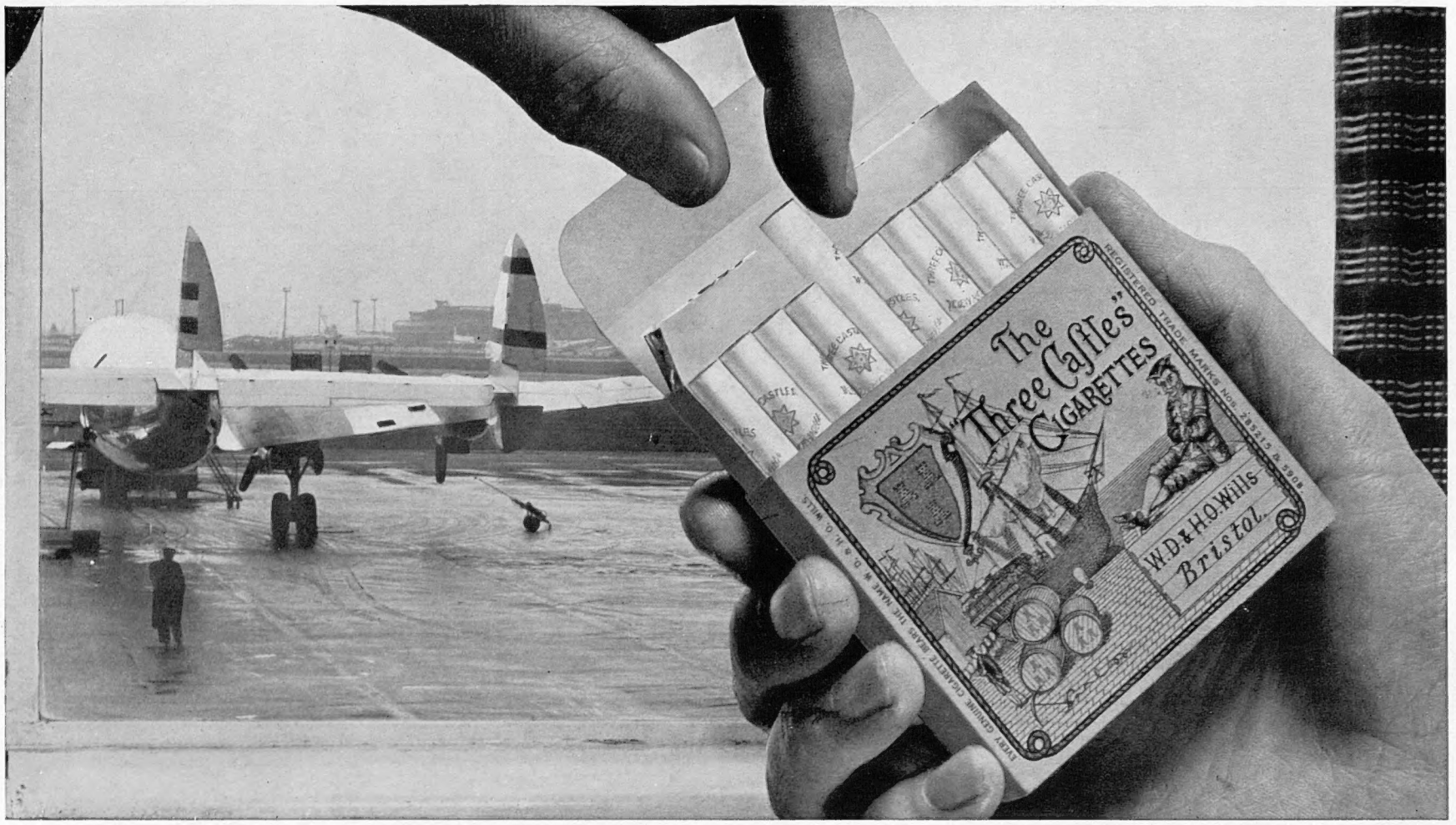

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